Aliens: Hive . . 2
Dark Horse's stunning new series by Kelley Jones, set for February launch

Marvel Simpsons . 13
New 3-D Simpsons Annual to be produced by Matt Groening for Marvel Comics

Conventions '92 . . 17
Alexandra Palace, Glasgow, Oxford, Sheffield and more. What's on and where.

Comics Grading . . 26
Grading, restoring and valuing. Dealers comment on the state of the market.

Comics INTERNATIONAL

The Comics Industry Monthly

Issue 16 Dec 1991 80 pages 30p

Judge Dredd set to go mega in '92

"BIGGER THAN Bowie or Sting" reported London's Virgin Megastore, Marble Arch, on the launch signing of the new Judge Dredd vs Batman graphic novel, Judgement on Gotham held on Saturday, December 12.

In three hours, the record event sold over 1,400 copies of the £4.99 book, with fans queuing from 7am, five hours before the start.

Meanwhile, a Sheffield comic shop reported selling 300 copies of the book in its first ten minutes.

Fleetway's Igor Goldkind said that the book had been grossly underestimated, despite initial orders of over 200,000.

A news trade edition, identical except for lighter paper and saddle stitching, will be published in January, priced £2.95.

Just as Frank Miller's 1986 **The Dark Knight Returns** prompted the making of the 1989 Batman movie, renewed interest in the Judge Dredd feature film has already been expressed.

Unhappy with film treatments to date, producer Ed Pressman has called in Dredd comics writers Alan Grant and John Wagner to submit a screenplay.

- *1992 sees the 15th anniversary of Dredd, marked by the* ***Complete Judge Dredd*** *January launch.*
- *The successful 1991-launched* ***Judge Dredd the Megazine*** *will lower its cover price and double its frequency to fortnightly from May.*

NEWS: AMERICA 2
NEWS: EUROPE 17
MEDIA FILE 23
COMMENT 24
RETAIL INDEX.....31
ADVANCE LISTINGS.....35
REVIEWS 52
MOVERS & SHAKERS.....68
LETTERS 75
CLASSIFIED 76
EVENTS GUIDE 78

CIRCULATION: 13,000

COMICS INTERNATIONAL

PO BOX 1937
LONDON N3 2LP

Telephone: 081 343 0400
Fax: 081 349 2026

Published monthly as an independent trade paper for the comics industry. Edited and designed by Derek G. Skinn. Associate editor: Sarah Bolesworth. Computer system consultants: Broadbay Limited & Chris Wright.

SUBSCRIPTIONS

UK & Ireland: £7.50 for 12 issues.

USA & Canada: Because of varying issues weights substantially affecting postage charges it is regretted that overseas subscriptions are no longer available

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Quarter pg	£60	£55	£50

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Issue	On Sale	Space	Copy
No. 16	Dec 1991	22/11	29/11
No. 17	Jan 1992	6/1	11/1
No. 18	Feb 1991	1/2	8/2

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NEWS

america

Dark Horse's Aliens: Hive

AMERICA'S major independent comics publisher, Dark Horse, has announced the latest in its record-breaking series of licensed film tie-ins, **Aliens: Hive**, set to launch February 4.

The story focuses on a small group's quest for the galaxy's most valuable commodity; the Alien Queen's royal jelly. A young thief, Julie, approaches scientist Dr Stanistaw Mayakovsky to use his expertise to help in her pursuit of wealth and power. Mayakovsky had previously designed a cybernetic ant which had infiltrated an Alien hive to learn about the species, but now his talents are to be put to a more perilous use.

The creator of the series is Jerry Prosser, author of Dark Horse's infamous **Exquisite Corpse** series, while pencil and ink art is supplied by Kelley Jones, best known for his **Deadman** and **Sandman** DC work. Hand-painted colouring is supplied by **Nexus's** Les Dorscheid.

Author Prosser says of the series, "This is the best-looking **Aliens** ever. Kelley Jones was the perfect choice for this project."

Prosser also admits that the series acts as an introduction to Mayakovsky's cybernetic ants, about which a 56-page children's book, **Cyberantics** is to be released by Dark Horse in spring, 1992.

Aliens: Hive is a 32 page four-issue colour series priced $2.50.

New readers: begin here

***Comics International** is a monthly industry trade newspaper devoted to the comics medium. As such, it provides details of forthcoming UK and US comics and related items.*

Certain products mentioned are not available through regular newsagent shops, but only from the 'direct sale' comics specialist retailers and mail order companies. Details of such are advertised throughout the magazine, and a listing of the major specialist shops is given in our Retail Index.

***Shipping dates** mentioned for American and Canadian titles are the dates copies leave their North American printers to be air-freighted to the UK for specialist shop sale approximately one week later. These dates, and titles, do not relate to newsagent on sale dates or titles.*

The Marvel and DC titles on general national distribution are on sale approximately two to three months after the air-freighted copies can be bought through specialist shops and mail order companies dealing with 'advance imports'. Because of the additional shipping costs incurred, these copies will possibly be sold at a higher price than the UK price printed on their covers.

***American dollar prices** are listed for US publications, with most specialist shops converting at the rate of 70p to the dollar.*

DC makes Justice League its major relaunch

FEBRUARY will bring an unprecedented amount of DC **Justice League** material into comics shop.

Tied in with the company's multi-part latest revival of the super-hero group, a wave of new product is scheduled:

● February 18 is the date finally set for shipping the long-overdue **Justice League Archives Volume 1**, which reprints the original 3-issue tryout from **Brave & Bold 28-30**, plus issues 1-6 of the 1960s title. A hardcover 256 page full colour book, it is priced $39.95.

● **Justice League Spectacular** (shipping 25/2, $1.50) is a single issue title set to establish the new teams and lead into the continuing regular titles.

The story tells of a group of international dignitaries being taken hostage while touring a famous American amusement park. The disbanded Justice League reunites under the leadership of Superman, with additional help from Batman, Aquaman, Booster Gold and Hal Jordan.

Recently appointed editor Brian Augustyn brings with him new JL creators Dan Jurgens (writer-artist on **Justice League America**) and Gerard Jones (scripts) Ron Randall & Randy Elliott (art) on **Justice League Europe.**

To celebrate the new directions, **Justice League Spectacular** will appear as two different cover variations. One will star the European League by Randall, and one the American team by Jurgens.

DC intends to ship both editions equally to retailers.

Of the new approach which will return to the traditional emphasis on heroic adventure, Augustyn comments, "There most certainly will be a light touch, for those who have come to love the most recent incarnation. The humour, though, will arise from the situations themselves, with stronger emphasis on action and characterisation."

Obviously the bantering approach pioneered by Keith Giffen and JM DeMatteis which led to the rebirth of humour in comics following the intense '80s style and made the ever-expanding line of new **JL** titles such a success had also run its course.

● Both March's **JL America** (issue 61) and **JL Europe** (issue 37) will continue the story line established in **JL Spectacular** continuing the proven DC approach to new concepts beginning in first issues rather than continuing titles (as with **Armageddon**).

● Retailers will receive free gifts with their orders (one per 50 copies) which DC describe as different lenticular ("wiggle picture") pins. You will have to wait until March to discover exactly what they are!

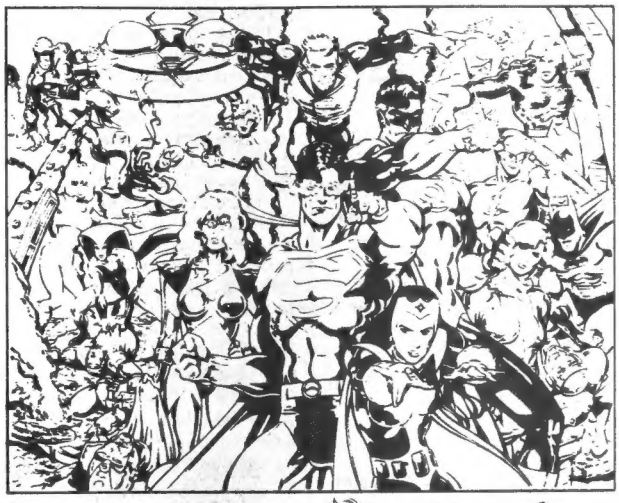
● To celebrate the new-approach Justice League, DC will February ship the second trade paperback collection featuring the JLE: **Justice League International: The Secret Gospel of Maxwell Lord**. With a new Kevin Maguire cover, the book reprints **JLI 8-12** plus **Annual 1** and is a 144 page $12.95 title.

● Promoting the new team will be a **Justice League** poster by Dan Jurgens and Rich Burchett, featuring the entire new teams which include: Superman, Batman, Aquaman, Flash, Dr Light, Elongated Man, Power Girl, Blue Beetle, Booster Gold, Guy (Green Lantern) Gardner, Hal (Green Lantern) Jordan, Crimson Fox, Fire and Ice.

Measuring 22 x 28", the 11/2 shipping poster is priced $5.95.

● Finally, outside of point of sale dumpbins and header cards, DC is producing a **Justice League** t-shirt in medium, large and extra large sizes.

With art by Ron Randall and Randy Elliott, the black shirt ships February 25 priced $14.95. As well as an assortment of heroes it features Power Girl in her new costume, complete with cape and the inevitable plunging neckline.



...NEED TO PROTECT THESE STIFFS FROM MUSCLE LIKE YOU-- MAKE SURE THERE WERE NO MORE ACCIDENTS ON THE POCKET LINE.
KNOWN THAT WE COULDA DONE THIS SMART OR HARD YOUR CHOICE--YOUR HEADS
BUT THAT WAS BEFORE YOU ALL LET THIS PARTY TURN INTO A FULL SCALE RIOT! NOW ALL THE CHOICES WE GOT IS WHETHER YOU GO BACK TO YOUR SLIMETAIL BOSS, ANGEL, RUNNIN'...
...OR HOBLIN'!

Acetate second cover experiment on Cage #1

WHILE Marvel has announced that it will not try to match the 1991 success of multi-million print varying cover art new launches, it will still continue its development of new eye-catching cover approaches.

Following the recent slashed and bullet-riddled second covers on **Wolverine** and **Punisher**, the company is now experimenting with acetate overlay covers.

Cage 1, the latest announced *Big Gun* launch for 1991, will have a second outer cover featuring an opaque image of Luke Cage printed on to clear acetate, producing the effect of him bursting out of a traditionally cover featuring a Chicago scene underneath.

The series revives the popular 1970s black superhero whose original 125 issue title ran from June 1972 to September 1986, first as **Luke Cage, Hero for Hire** (issues 1-16), then as **Luke Cage, Powerman** (issues 17-49) and finally, following the 15 issue run of **Iron Fist**, as **Powerman and Iron Fist** co-starring John Byrne and Chris Claremont's martial arts hero Danny Rand.

While the more mercenary angle of being available for hire appeared too unheroic for the 1970s, the 1990s Cage follows the tradition of Wolverine, Punisher and Lobo with a hard-edged and mean approach.

Having left New York for Chicago, Cage, an angry loner, works for *The Chicago Spectator*, a local sleazy tabloid. He has reached an agreement where he received free advertising space in exchange for exclusive rights to his stories.

The series is written by Marcus McLaurin, previously known only for editing work on **Hellraiser** and **Nightbreed**, and has pencil art by **Black Panther**'s Dwayne Turner inked by Chris Ivy.

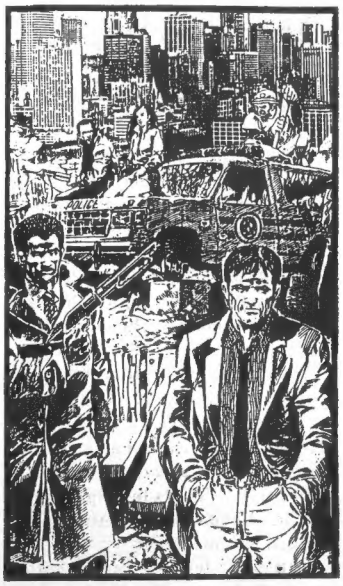
In its first issue it introduces the new villain Hardcore, to be followed by the old Spider-Man foe Tombstone and assassin Kickback.

Dakota North, star of a relatively unsuccessful mid-1980s five issue series, makes another return to Marvel as a regular **Cage** supporting character, as will the once deceased but now revived hero Iron Fist.

Aiming at their mainstream audience, Marvel promises the series will have "fist-fighting, pulse-pounding, head-banging action galore!".

Priced $1.50, **Cage 1** ships from Ronalds on February 4.

Mad Dogs from Eclipse

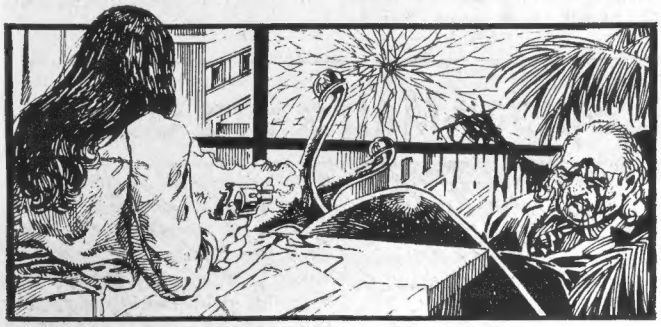


Once considered a major indie publisher, the ex-contender Eclipse is launching a 3-issue action series in February, Chuck Dixon's **Mad Dogs**.

With art by Argentinean Victor Toppi, Dixon tells a violent story of a tough group willing to do anything to stop drug gangs taking over the streets of Philadelphia.

The 'Mad Dogs' are ex-cops who have been dishonourably discharged from the force who are united to create a task force authorized by the District Attorney's office to use any means necessary to stop the drug wars.

Mad Dogs 1 is a 32 page black and white title, priced $2.50.



Double Miller in DHP #59

FRANK MILLER produces an extended 20 page instalment of *Sin City* for the February issue of **Dark Horse Presents**.

Behind the Miller and Varley cover, the extra-length episode tells how Marv discovers the secret behind Goldie's murder is bigger than he ever dreamed. Running across a murder farm, a smiling cannibal; killer and a helicopter full of corrupt, machine gun wielding cops, Goldie wades into them, his only weapon a hatchet. Publishers Dark Horse tell us to feel pity for the bad guys!

Creators Rick Geary, Anthony Smith and Eric Vincent also contribute to the monthly anthology.

Dark Horse Presents 59 is a 32 page black and white title, priced $2.25, shipping February 4.

Waverider in Inferno

CONTINUING DC's Dark Horse style pattern, Waverider returns in a new four part mini-series **Armageddon: Inferno**.

The third Waverider Armageddon mini-series, it tells how DC's heroes tampering with the time stream has left the entire DC Universe in a state of flux. It is left to Waverider, the visitor from an alternative future, to mend the disturbances.

To confront the challenge of Abraxis and his twelve daemon servants, Waverider gathers together established DC heroes from across the time stream.

Written by John Ostrander with framing sequences by Luke McDonnell, each issue features guest artists and guest heroes.

- Issue one (with art by Tom Mandrake) stars Batman, the Creeper, Ultra Boy, Firestorm and the Spectre in combat with three daemons in the recent past.
- Issue two (with art by Walt Simonson) combines Orion, Enemy Ave, Lobo, Starfire and Guy Gardner against daemons in the age of dinosaurs.
- Issue three (drawn by Art Adams) is set in the future during the period of the disbanded Legion. It features Superman, Wonder Woman, Flash, Troia, Power Girl and J'onn J'onzz.
- Issue four (drawn by Timothy Truman) concludes with World War II heroes Sgt Rock, Johnny Cloud, Gunner, Sarge and Pooch, plus Hawkman and Hawkwoman.

Armageddon: Inferno 1 is a $1.00 standard format title, shipping on February 25.

Spider-Man's Big Guns

AS THE six-part "Revenge of the Sinister Six" story line continues into part 4, **Spider-Man 21** takes on its own big gun characters to boost its sales.

The Erik Larsen written and drawn title features guest stars Ghost Rider, Deathlok, Sleepwalker and the Hulk helping Spidey fight the six super-villains.

Spider-Man 21, priced $1.75 ships on February 18.

Shade, McCarthy's Considerably Changing Man

THE FILM and comics designer extraordinaire, Brendan McCarthy, has been let loose on an issue of DC's **Shade, The Changing Man**.

The artist, a self-confessed Ditko fan, had originally designed the Shade character, as well as Morrison's **Doom Patrol** and **Zenith**, and had expressed an interest in drawing an entire issue a while ago, but had initially been able to produce only cover artwork.

Described by McCarthy as "Syd Barrett meets Steve Ditko", the artist bases his version of Shade on the reclusive and bizarre 1960s Pink Floyd leader, "with lashings of the old Ditko flavourings".

Scripted by McCarthy's old college friend and sometime working partner Peter Milligan, **Shade 22** has Jamie (**Tank Girl**) Hewlett cover art and is a self-contained excursion from the continuing story "The Road", in which Shade falls into a dream which returns him to his home world of Meta and his childhood.

Publishers DC Comics call it "a veritable journey back to the womb" adding that Shade may be unable to discern the secret his dream has revealed.

Shade 22, for mature readers, is priced $1.75 title, and ships on February 11.

Two new Punisher titles

MARVEL's *Big Guns* set of launches continues to build momentum with the February shipping of two more Punisher titles, the bookshelf edition **G-Force** and **Punisher Armory 3**.

Punisher: G-Force is a 48 page $4.95 title produced by Mike Baron and artists Hugh Haynes & Jimmy Palmiotti, shipping on February 11.

It tells of a global drug cartel using diplomatic immunity to transport drugs around the world via space shuttles. Using the high-tech space weaponry at their disposal, the cartel plans to destroy its competitors' crops.

The Punisher stows away on a shuttle in order to cripple their activities and force them into revoking their immunity from prosecution.

Punisher Armory 3 is a $2.00 volume in the series which continues to feature the weaponry and equipment used by Frank Castle in his war against crime.

Written and drawn by Eliot R. Brown, it ships on February 25.

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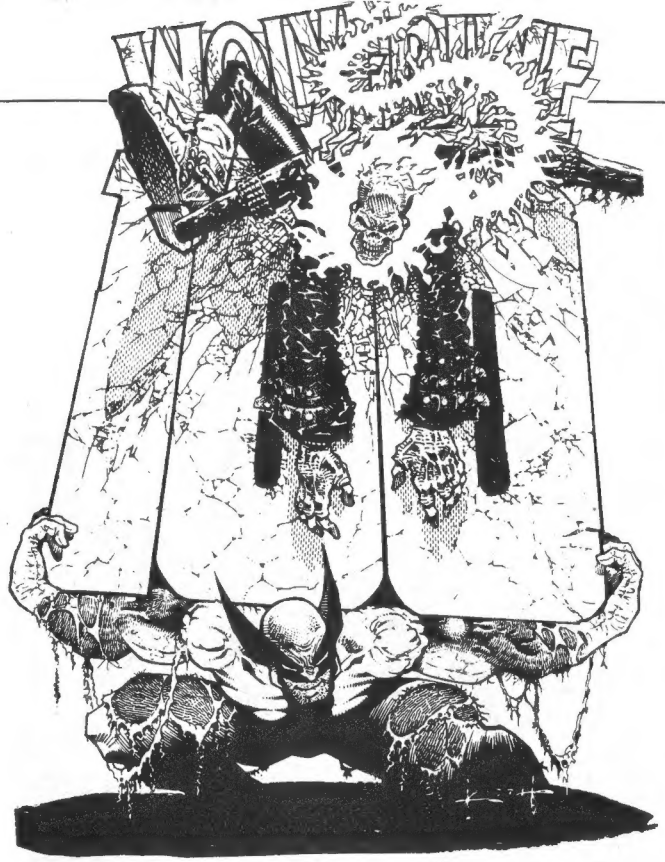


Marvel Comics Presents celebrates hundredth issue

WHILE DC's ill-conceived experiment to produce a greater than monthly frequency title with **Action Comics Weekly** was a total sales disaster, Marvel's fortnightly **Marvel Comics Presents** discovered a safer frequency and formula and celebrates its hundredth issue in February

DC used its 48 page weekly as a trial for secondary characters, such as Blackhawk, Secret Six and Wild Dog, with only two pages per issue given over to an established star (Superman).

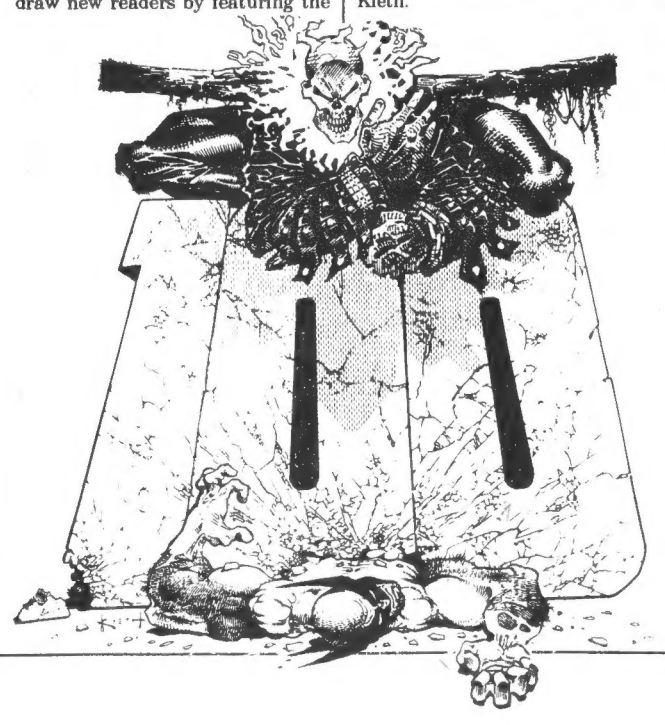
Marvel kept the page count (and price) down, leading with their most popular character (Wolverine).

The results, naturally enough, were that **Action Comics Weekly** reverted to a monthly Superman title in under a year, while **Marvel Comics Presents** continues to draw new readers by featuring the company's hottest new characters such as Ghost Rider and Cable.

To celebrate its centenary, **Marvel Comics Presents 100** breaks with its tradition of four episodic stories per issue. Instead it features a full-length 32 page strip broken into four chapters starring Ghost Rider, Doctor Doom, Wolverine and Nightmare.

The plot revolves around Doctor Doom wanting revenge for Nightmare's having invaded Doom's mind (in recent issues of **Doctor Strange**). In retribution, Doom has his associates convince Wolverine and Ghost Rider to assassinate Nightmare.

The story is produced by **Ghost Rider**'s Howard Mackie, and art is handled by **Marvel Comics Presents** regular contributor Sam Kieth.



IN BRIEF

Classic Confrontations

THE ARGUMENTS over DC and Marvel hardcover reprints of 1940s and 1950s comics continue to rage.

Richard Howell, colourist of the Marvel Masterworks series, answers his critics about his enhanced colouring not adhering to the original comics by stating that his aim is to utilise superior production and printing facilities which would have been used in the 1960s, had they been available.

Meanwhile Greg Theakston, publisher of the excellent **Pure Images** title is criticising both Marvel and DC over their work. While Theakston had been responsible for restoring the quality of golden age art for reproduction in the past, he now notices that poor quality tracings are being made for such books as **Fighting American** and **The Batman Archives**.

Apparently, artists are making poor copies of the originals for reproduction in the volumes, often 'improving' the work of the original creators with their own details.

Theakston maintains the finished books do not properly reflect the calibre of the original artists' work.

Ray Shines

With the increasingly popular art of Joe Quesada and Art Nichols, DC's **The Ray 3** (shipping February 25, $1) has the hero tackling an erupting volcano and learning the full responsibility of possessing such awesome powers.

Janson Update

Fresh from completing his work on Marvel's **Hearts of Darkness** co-starring Ghost Rider, Wolverine and The Punisher, Klaus Janson reports that he has several new projects in hand.

He is inking John Romita Jr's pencils on the new **Punisher: War Zone** series due to debut in January, and as he said "a project I have the largest emotional investment in, as I am both pencilling and inking it, the full colour Captain America - Punisher book, **Blood and Glory**."

Written by Dan Chichester and Margaret Clark, the book should -- according to the artist -- be shipping in Spring.

Complete Crumb 8

While previous volumes have created problems clearing HM Customs & Excise, **The Complete Crumb Comics 8** is scheduled for February release from Fantagraphics Books.

Including the "Death of Fritz the Cat" story, produced by Crumb as a direct result to his disgust with the film versions of his character, the title will contain 144 pages.

The regular edition will be priced $16.95, while a hardcover will be published at $39.95 and a special signed and numbered hardcover at $75.00.

Many Deaths of Batman

The **Batman 433-435** Byrne, Aparo, DeCarlo story, *The Many Deaths of the Batman* is collected into an 80 page DC trade paperback priced $3.95 and shipping on March 3.

The Bode Legacy

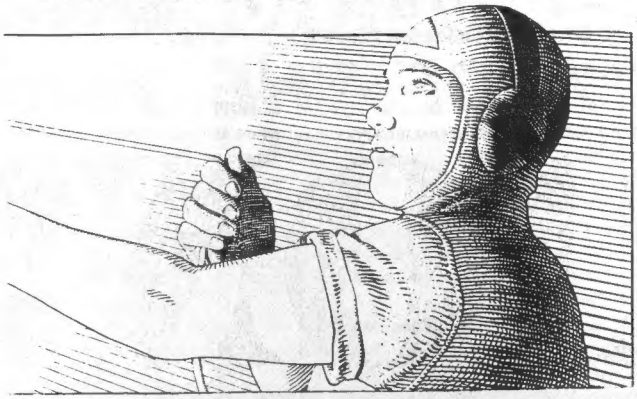
FANTAGRAPHICS continues to keep the memory of the late Vaughn Bode alive with its continuing series of books.

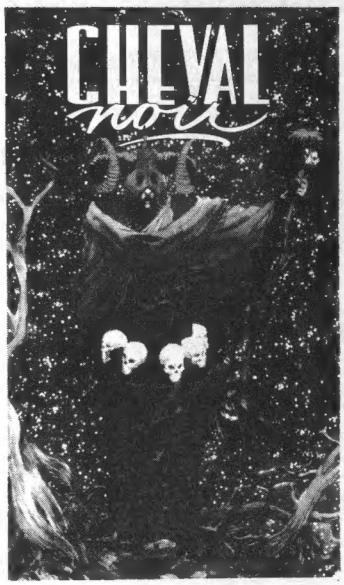
In addition to their existing three volumes collecting the entire run of

Cheech Wizard material, and their black and white Deadbone volume, 1992 will see the line expand.

Scheduled for imminent publication are: **The Man, Sunpot** and **Junkwaffel**, with further titles planned.

Moebius joins Geary, Lynch and Tardi in Cheval Noir





CHEVAL NOIR, Dark Horse's monthly anthology, presents an all-new Moebius strip beginning in its January shipping issue, number 27.

Entitled *The Man from the Ciguri*, it had been intended as a graphic novel. But, as editor Anita Bennett pointed out, "If it weren't for **Cheval Noir**, Moebius might never have started the strip. He's involved in other types of projects right now, including film."

It is only by producing the story in small monthly instalments that this sequel to *The Airtight Garage* has seen the light of day.

Beginning with issue 27, the anthology which also includes the work of David Lynch, Rick Geary and Tardi, reduces from a perfect bound $3.95 64 page title to a saddle stitched $2.95 32 page comic.

Kelley Jones provides colour art (shown) for the first standard format issue, shipping February 11.

Of Mice and Aardvarks

DAVID Anthony Kraft once set himself the goal of publishing interviews with everybody working in the comics industry in his **Comics Interview**.

Sales, frequency and page count have tempered his ambition, so in issue 107 he again features the maverick Dave Sim (billed as the first ever **Cerebus** interview).

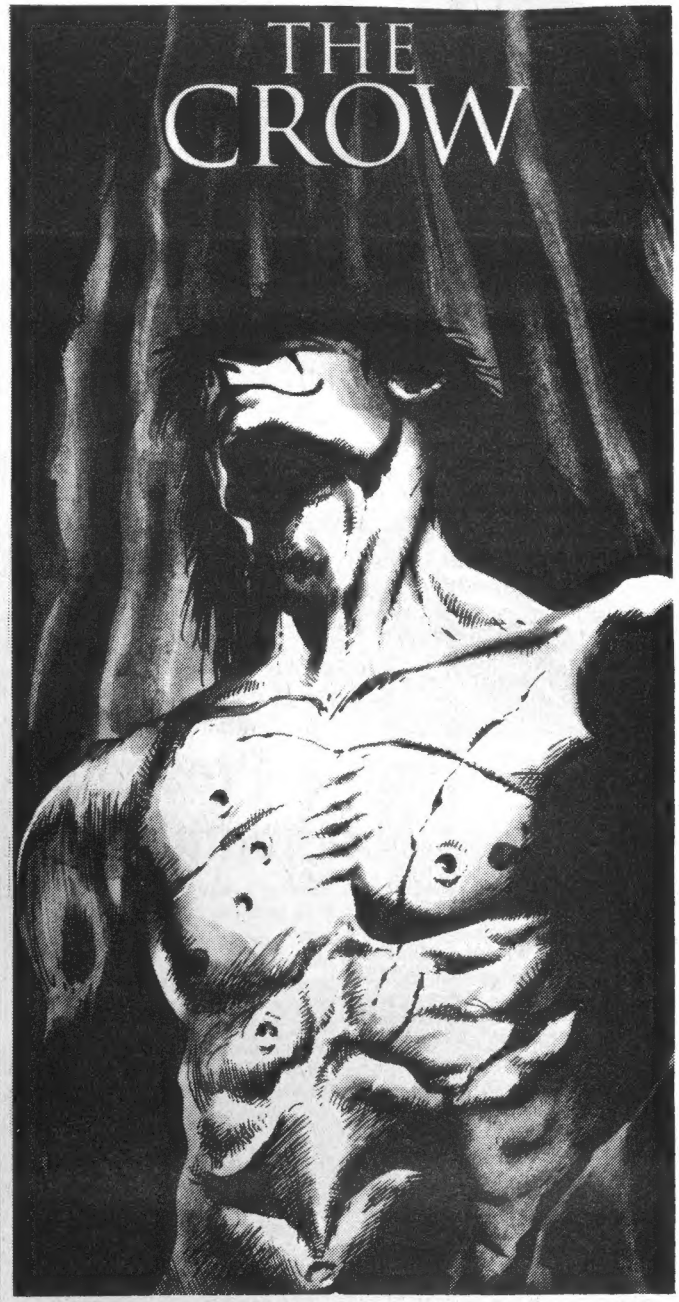
Issue 108 follows with Art Spiegelman on **Maus**, **Raw** and the influence of popular culture on art.

Both issues are priced $3.95 and ship in February.

Stones book from Catalan

DUE in the shops early February will be a new book featuring portraits and caricatures of The Rolling Stones from top graphic novel publisher Catalan Books.

Illustrated by Sebastian Kruger, who admits to having been mesmerised by the band as a teenager, the book features 44 full colour paintings



Tundra titles, t-shirts posters and portfolios

KEVIN EASTMAN's Tundra Publishing continues to gain momentum, increasing its variety of products for the direct sale market.

Projects set for February importing into Britain include:

● **The Jam 2**. Bernie Mireault's spoof of heroics and costumed vigilantes continues as a full colour 32 page title, guest starring Satan and a guerilla army of zealots, "The Flarks".

Printed on high quality paper, **The Jam** is a 32 page $2.95 title.

● **Skull Farmer** is the tenth in Tundra's sketchbook series, and presents the work of *The Fabulous Furry Freak Brothers'* Paul Mavrides.

With 16 pages in full colour, the 48 page comic-sized squarebound book is priced $4.95

● **The Crow Poster**. Featuring a stunning image of Jim O'Barr's hero, **The Crow**, riddled with bullets, the poster sell for $5.95.

500 signed and numbered copies are also available at $12.95.

● Frequent TMNT collaborator Eric Talbot has produced a portfolio **Out of my Skull**, containing eight black and white images on macabre and moody subjects.

The 11 x 16" set retails at $19.95

● **No Guts or Glory** is a new 24-page black and white one-shot extensively airbrushed by Kevin Eastman and is said by the publishers to present "100% explosive violence and death".

Priced $2.95, **No Guts or Glory** is a prelude to the Fantaco/Tundra Eastman project, **Zombie War**.

● T-shirts. Tundra has three shirts shipping in February. **Galactic Girl Guides** by Mike Kaluta and Elaine Lee and **Bone Saw** by John Bergin and Jim O'Barr, both priced $13.95. Also a black and white **Blood and Guts** grey shirt priced $14.95.

GREAT EASTERN CONVENTIONS

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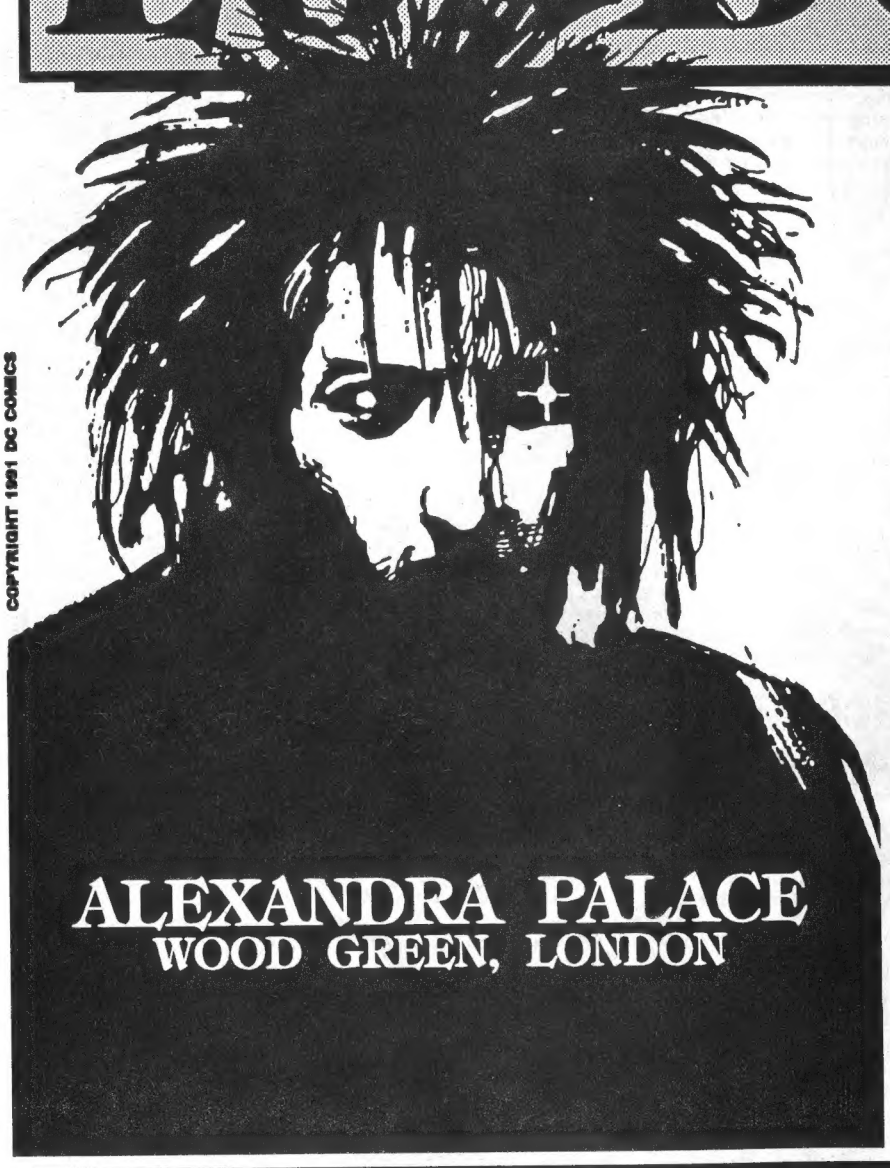

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ARTIST OF THE X-MEN!

MOEBIUS!
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JIM STARLIN!
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IN BRIEF

Namor no more

Behind a particularly grisly-looking cover, John Byrne and Bob Wiacek put the Sub-Mariner through hell in **Namor 25** (shipping 4/2, $1.25).

The hero's battle against Master Khan ends with Namor's brain literally wiped clean by the villain's hand, and an amnesiac hero adrift in the Pacific Northwest.

Griffin conclusion

DC's **The Griffin 6** ends the $4.95 mini-series in February behind a Matt Wagner painted cover. The story climaxes with Earth under martial law, an Arcacian fleet circling the planet, and the alien emperor and Stinson battling over who will oversee Earth's destruction. Having created the mess, Matt (**Griffin**) Williams has the task of resolving things.

Mutant Team-Up

THE February 11 shipping **Alpha Flight 107** guest stars the X-Factor team as the heroes unite to face new villain Autopsy and his living dead.

By Scott Lobdell, Tom Morgan and Chris Ivy, the title carries a $1.75 cover price.

Revealed at Last!

Behind a cover which may or may not happen, **Batman 476** (shipping 18/2, $1) has the hero decide to reveal his secret identity to Vicki Vale in a story by regulars Grant & Breyfogle.

Guardians collection

Marvel is publishing a $12.95 trade paperback of Jim Valentino's **Guardians of the Galaxy**.

Reprinting the first six issues of the monthly, it tells of the 21st century Guardians' quest for the legendary shield of Captain America.

Punisher returns to Nam

At the height of the *Big Guns* promotion, Marvel is returning top character The Punisher to war for a three issue story beginning in **The 'Nam 67** (shipping 25/2, $1.75)

But retailers are being put in an unenviable position, as Marvel is soliciting the first part of the story without even knowing who will write it or who will produce art for cover or content.

With the comic market now more creator-led than ever, this Punisher crossover could prove to be an instant rarity, as few traders can afford to speculate blindly when struggling through a recession.

Cover Homages

FEBRUARY would appear to be DC's month of tribute. In addition to **JLA 61** featuring a Jurgens & Anderson cover chess scene identical to the 1960 classic **JLA 1** cover except for character substitutes, **Superman: The Man of Steel 10** pays tribute to **Crisis 7**, but with Supergirl the mourner, rather than the slain.

Chronicles & Carnival

Recent fans of Sergio Aragones will be pleased to hear that Marvel has three additional Groo titles shipping in February.

Groo Carnival is the third in the series of trade paperbacks and reprints the stories from the Epic **Groo the Wanderer 9-12**. Shipping February 11, it is priced $8.95.

The following week the continuing **Groo Chronicles** 5 and 6 will leave the printers featuring non-chronological reprints in a more accessible $3.50 magazine format.

Barry & Springer on Young Indiana Jones

VETERAN strip artists Dan (**Flash Gordon**) Barry and Frank (**Phoebe Zeit Geist**) Springer combine talents on an adaptation of the new US tv series, **The Young Indiana Jones Chronicles**.

Published by Dark Horse, in the wake of their successful **Indiana Jones** mini-series, the earlier adventures of Henry Jones Jr will be written and pencilled by Barry, with Springer inking, and Gregory Wright adding colours.

The story tells of Jones Junior embarking on a voyage around with world with his parents and his new tutor. Miss Seymour. While Senior lectures at some of the world's great universities, young Henry learns the lessons that will one day transform him into the adventurer Indiana Jones.

In issue one he meets Lawrence of Arabia at the pyramids of Egypt, while future issues will co-star Pancho Villa in Mexico (#2) and Teddy Roosevelt on safari in Africa in issue 3.

Priced $2.50, the full colour 32 page **Young Indiana Jones Chronicles 1: Egypt** ships to the UK on February 25.

Simonson on Girls

WALT Simonson has produced a special 50th issue cover for Eternity Comics **The Trouble With Girls**. With interior art by Jackson Guice, the issue will be in shops later this month.

The Will Jacobs and Gerard Jones long-running action series has seen several publishers in its four year life. It began at Eternity Comics and ran for 13 issues when, as Gerard Jones explained, "Our original intention was to publish it as a novel, but comicbooks presented a wider spectrum of storytelling opportunities."

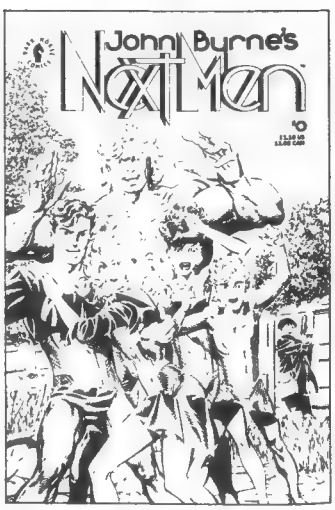
The series then went to Comico for a 4-issue run before returning to Eternity Comics for another 19 issues.

Including the various Girls spin-offs, including **Apache Dick** and **The Lizard Lady**, Eternity has already published 49 Girls-related original issues.

In addition, Eternity has published three collections of the series under the titles **Trouble With Girls, My Name is Girls** and **Jungle Girls**.

The series continues to be in development at 20th Century-Fox as a live action feature film.

Byrne prequel to Next Men title collected as #0



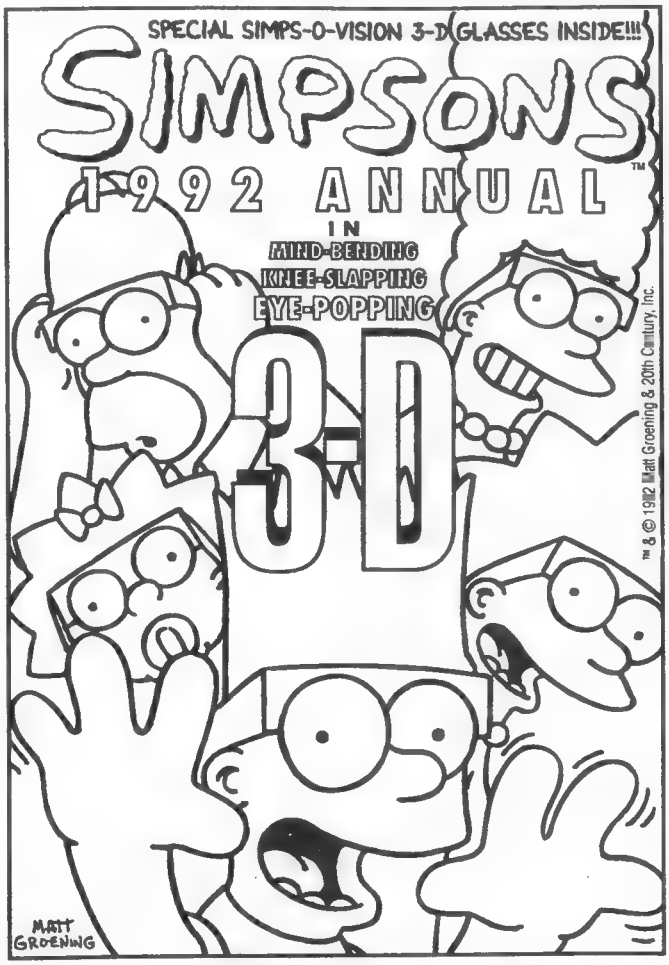
JOHN BYRNE's first creator controlled series, **The Next Men**, is to have its previously published episodic introduction collected as a 32 page colour comic by publishers Dark Horse Comics.

Byrne, who had previously been a mainstay of both Marvel and DC, was at one time the major force behind such titles as **Superman, The X-Men, Fantastic Four, Hulk** and **The Avengers**.

He launched his new story about alienated orphan mutants in the anthology **Dark Horse Presents**, before producing the tie-in graphic novel **2112** and the recently completed first issue of **The Next Men**, which goes on sale in January.

With a February 18 shipping date and new cover artwork, **Next Men #0** carries a $2.50 price and will be on sale one month before the second regular issue.

Marvel's Simpsons Annual

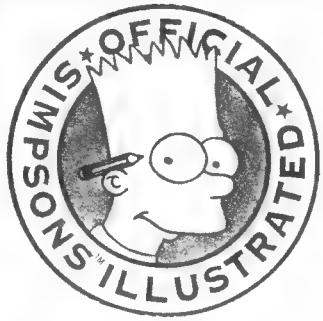


SIMPSONS creator Matt Groening has combined with Marvel to produce the only American licensed magazine to star the famous tv cartoon family.

The **Simpsons Illustrated 1992 Annual** is set to ship in the unlikely month of February, against usual Annual shipping traditions, and is a special 3-D title.

Produced by Groening's Simpsons team, the book comes complete with 3-D glasses and, as well as comic strips, features 3-D behind-the-scenes looks at the work which goes into making the record-breaking animated tv series.

The Simpsons Illustrated 1992 Annual carries a $2.95 cover price.



*The third and final issue of the DC-Dark Horse co-production **Batman vs Predator** ships in February and features the showdown between the two manhunters deep within the Batcave, as the wily Predator hitches a lift there on the Batmobile. But Batman soon discovers that it isn't just human vs alien when he realises that the Predator is not alone. By Dave Gibbons (script) and the Kubert Brothers (art), the title includes eight new trading cards by Simonson, Gibbons, Yeates, Higgins, Kaluta, Hughes, Joe Kubert and Art Adams.*

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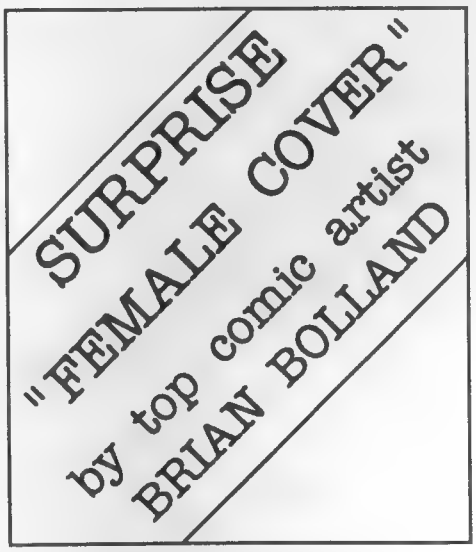

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In a special 16 page colour section this year featuring the most valuable comics in the world, 4 full pages are available. This is a prime advertising opportunity as readers will be attracted to the colour section above all else.

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If artwork is used, send camera ready with any typesetting overlays indicating colours wanted for lettering. Separations should be right-reading, emulsion-side down.

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All artwork must be camera ready. Any alterations or special requirements and any full typesetting/ designing will be charged for. Please ring to enquire.

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10% – payment and Advert by 6/1/92. Otherwise advertisements will be invoiced for in January with standard 30 days payment.

THE MULTIPLE PAGE RATE DISCOUNT

In addition to the above:
2 full pages — 5%
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THE DEADLINE

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PHONE OR WRITE TO PLACE YOUR AD NOW

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...BECAUSE EVERYONE ELSE WILL SEE YOU THERE.

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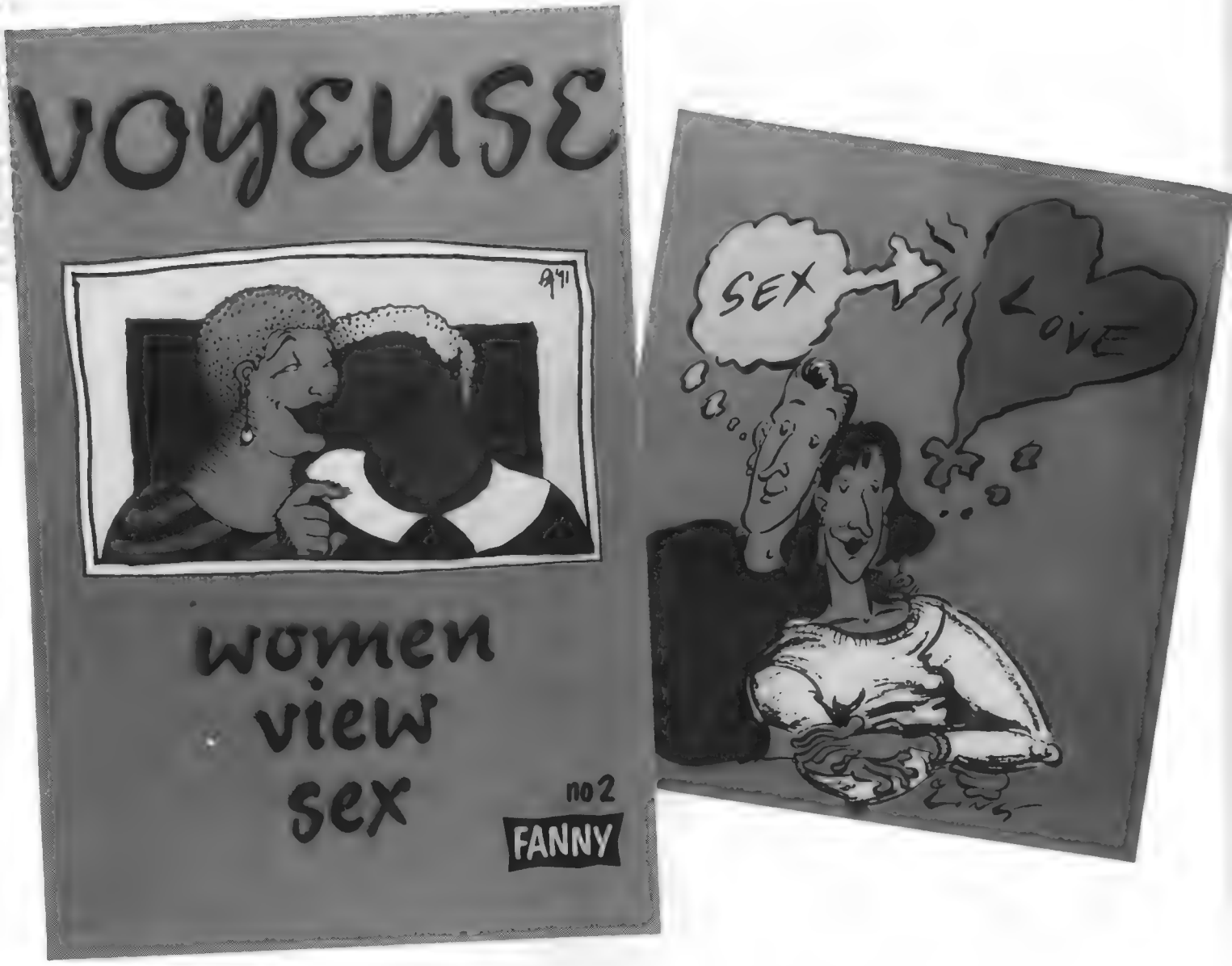

VOYEUSE — WOMEN VIEW SEX This is the second issue of 'FANNY'. It collects together the work of women strip illustrators & cartoonists, on the subject of sex.

The women view this topic with a slightly jaundiced eye, gathering their material from legend, history and personal experience. They present a view of this dubious confrontation between the sexes that produces a range of feelings in the reader, from the tearing of hair and the gnashing of teeth to the tears of frustration for the raw exposed nerves of women, after the scintillating sexual pleasures of life's intercourse with the opposite sex.

Do women need a general anaesthetic or laughing gas to survive the hedonistic 90s?

Contributors:
Jacqui Adams, Fiametta Alley, Rachael Ball, Frances Bennett, Christine Best, Wendy Eastwood, Julie Hollings, Arja Kajermo, Lee Kennedy, Annie Lawson, Maggie Ling, Angela Martin, Jo McLaren, Corinne Pearlman, Carol Swain, Viv Quillin.

Editors: Carol Bennett & Cath Tate
Published by FANNY

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NEWS europe

New comics feature mag

IN THE wake of **Speakeasy/Blast** ceasing publication, and **Fantazia** changing into a general film and video magazine under the new title **Academy**, the UK newsagent racks are temporarily starved of comics feature magazines.

M. J. Robinson of Colchester is set to redress the balance with the launch of his **Comic Collector** magazine in March.

Robinson's publishing companies, already produce a range of hobby magazines including **Model Mart** and **Stamp & Coin Collector**.

With several unfortunate typographical errors, the initial mail-shot begins by saying, "We will be resenting a well balanced, authorative, yet accessable editorial package catering for all interests".

Group editor Matthew Tudor describes the existing titles as budget publications, because of their **Exchange & Mart** appearance. But according to advertising manager Joy Rampton, **Comic Collector** will be "an upmarket publication with colour and gloss paper as well as improved newsprint".

While group editor Tudor confesses to having little knowledge of comics, he is currently assembling a team of expert contributors on varying aspects of the comic book field.

Comic Collector 1 is planned to be an 84 page magazine launching with a March 1992 cover date, a 30,000 print run and a cover price of £1.50.

Walk on by

ACCORDING to that generally reliable source of news and information, **The Independent**, Rupert Bear's image as the Mister Clean of children's cartoon characters has taken a severe knock.

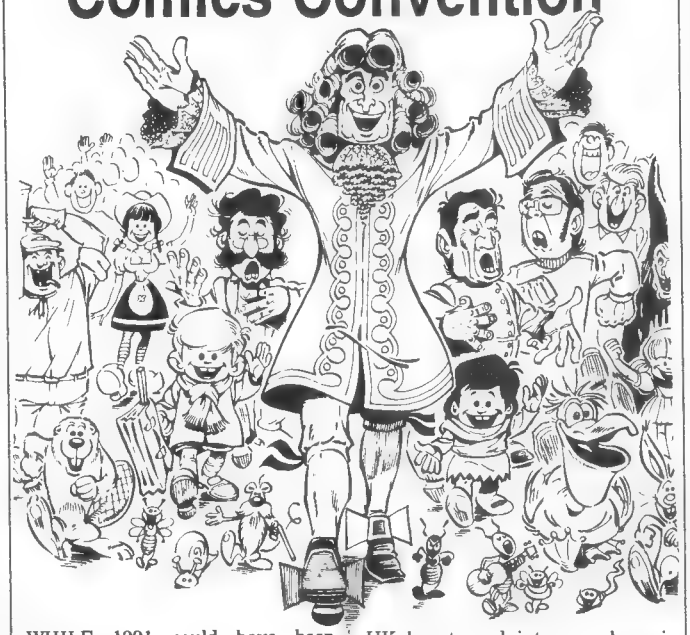
In an item headed *Spanking Start for Rupert*, the newspaper informed readers that the pilot episode of Rupert's new tv animation series showed him walking past a bookshop with pornographic magazines in the window.

According to the report, the magazines *Matrons in Leather, A Guide to Knickers* and *Spanking* were only briefly visible, but were spotted by a viewer recording the episode for his grandson.

A spokesperson for the broadcaster, TVS, condemned the entire thing as "totally irresponsible and unprofessional". He added menacingly, "... And we are going to find out who did it."

Perhaps the commissioning editor who let the episode slip through should be recruiting the more alert grandparent for future monitoring assistance. (Alan Woollcombe)

1992: The Year of the Comics Convention



WHILE 1991 could have been described as the Year of the Comics Distributor Battles, with two casualties, and two survivors, 1992 is shaping up to be the Year of the Convention Wars.

No less than six major UK comics conventions, plus several smaller ones, a growing number of international European festivals and countless marts and fairs are being planned, with several already confirmed.

The American Factor

The first, and possibly biggest UK mainstream comics convention, is being organised by America's Great Eastern Conventions for the weekend of February 29 and March 1 in London.

The location is the 34,000 square foot West Hall of London's historic Alexandra Palace, which is situated in 196 acres of parkland.

Great Eastern Conventions has been organising comics fairs and conventions for fifteen years and has grown into being the largest American promoter of such events.

The company's president, Fred Greenberg, told **Comics International** about his first endeavour outside of the States.

"All signs convinced me that the UK has turned into a real comic market. I felt there was a need for a large scale convention in a first class hall with great guests in attendance. After 15 years of American conventions, I wanted to bring a major convention to England."

Great Eastern, which currently runs four to six shows a week across America and attracts over 6,000 attendees to its twice yearly New York convention, has attracted top names to its first British event.

Already confirmed are Jim Lee, Moebius, Jim Starlin, Mike Mignola and London's Brian Bolland, while a large number of American publishers and back issue dealers will also be in attendance.

Greenberg admits that organising a convention from across the Atlantic is a difficult challenge, saying "I'm sure I've a lot to learn about running conventions in another country, but I find the prospect very exciting."

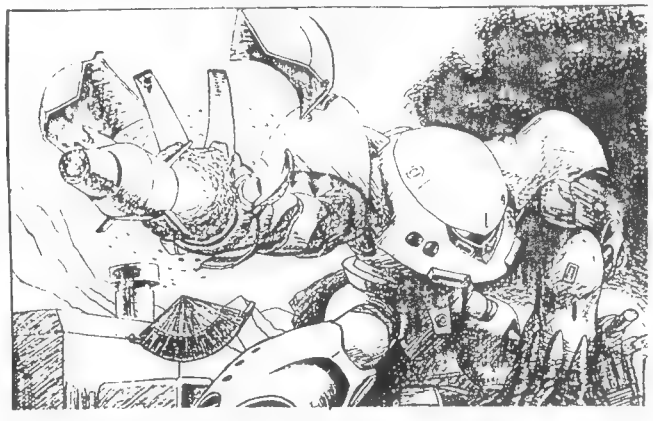
Rusty Staples

With eight years experience at organising British conventions, the UKCAC team have their usual two events planned for 1991.

While the London-based Comic Art Convention is set for late summer, the Glasgow Comic Convention will be held on the weekend of March 14 and 15.

Situated once more in the City Hall, its confirmed US guests include Peter Bagge and Peter David both making their UK debut, together with Dan Brereton, Evan Dorkin and Darick Robertson.

The inevitably large contingent of British creators will include John Wagner, Cam Kennedy, John Smith, Jamie Hewlett, Garth Ennis and Steve Dillon. The UK Comic Art Awards will be presented over the weekend.



Caption 92

The Oxford Comic Art Convention acts as a fine warm up to the larger events of the year. Being held on Saturday, January 11, its main theme will be the small press, focusing on fanzines and mini-comics.

Held in the Oxford Union, its guests include historian Paul Gravett, artist Steve Whitaker and small press publisher Danny King.

Events will include panels and workshops, plus art displays from the London Cartoon Centre and the Society of Strip Illustration. Registration is £10 with details available from: *Caption 92, 4 Randolph Street, Oxford OX4 1XY. (Tel: 0865 241882).*

Anime Day 0092

Fans of Japanese animation and comics should travel to Sheffield for the weekend of March 7-8, where the Rutland Hotel will be the site for *Anime Day 0092*.

Following the success of the UK's first Anime one day convention last year, the event has been enlarged and will have video rooms, art and model displays, games, talks, an auction and the customary dealer room.

Registration is £12 for one day, or £20 for the weekend, with further details from: Anime-Day, c/o Sheffield Space Centre, 33 The Wicker, Sheffield S3 8HS (tel 0742 758905).

The French Factor

Now promoted as the world's largest comics festival, *Angouleme 92* is being held on January 23-26 across the entire town.

The 1992 festival will have America as its special guest country with attendees including Robert Crumb and Gilbert Sheldon, as well as representatives from most major American comics publishers.

Annually, the event boasts an attendance in excess of 100,000 visitors.

Details from: International Comics Festival, 121 route de Bordeaux, 16000 Angouleme, France.

In a year of fierce competition, details of further major UK comics conventions are being kept under wraps at the moment although several old fan names are believed to be putting together additional events in London and Birmingham.

Start saving, it's going to be an expensive year.

Latex strips

Les Aventures du Latex (or, "The One Thousand and One Uses of Preservatives") has little to do with jam, but is a French graphic album on the theme of The Condom.

Contributors include Moebius, Mezieres, Gilbert Shelton, Joost Swarte, Liberatore and many more, each telling a short comic strip story about the sheath, the rubber, or "le preservatif" as it is known in French.

The 12 (Swiss) franc 64 page colour album was launched last month, sponsored by various Swiss, French and Belgian agencies, both governmental and private.

Correspondent and globe-trotter Hunt Emerson.

To date, no British publisher has expressed interest in an English language edition, but interested parties should contact: *La Fondation du present, 22 Filature, 1227 Carouge, Switzerland.*

Sole UK contributor, Hunt Emerson, sent **Comics International** the following unique personalised report of the launch of the book.

The trip was fun. In Geneva, along with me, were Joost Swarte, Liberatore, Exem, Benoit Van Innes, Aloys and Poussin, plus a lot more of the contributing artists in Paris. I really should have thought of getting autographs.

Liberatore is a wild one! During the Wednesday night launch party, three of us were taken away to do a radio spot to promote the book at a Geneva station.

Odd. It was in a shopping mall. A tiny glass-fronted shop, where you stand at the counter and broadcast while the guy behind the counter plays the records. Setting the scene for a book about condoms, he read out the football results before talking to us. This set Liberatore off, raving on about Real Madrid's performance. He was saying that when they score goals they all get erections.

But of course they all wear condoms, so as to keep the field of play clean.

All this live on air. We were in stitches.

Battler Britten goes daily

Battler Britten
WORLD WAR TWO'S ACE BRITISH TWO-FISTED BATTLING WAR ACE WARRIOR IN THE SKIES
BY THE REV. F. SUTHERLAND AND MALCOLM DOUGLAS

OPEN FIRE WHEN YOU SEE THE WHITES OF THEIR EYES!
WHAT IF THEY'RE WEARING GLASSES, SIR?
AYE, 'APPEN AS I COULD NEVER HIT A MAN WI' GLASSES ON...

BATTLER Britten, the World War II air ace from **UT** comic, expands this month into a new national daily strip.

The strip, which begins in **The Daily Sport** on December 16, is written and drawn by **UT** editor Kev F. Sutherland, with inks by Andy Nixon.

Meanwhile, Battler continues to appear in an entirely separate series of monthly instalments in new humour comic **UT**, drawn in a totally different style by ex-**Oink** artist Malcolm Douglas.

WASN'T THERE ANY AMMUNITION IN THE DUMP?
NO SIR, I'VE NOT EATEN ANY AMMUNITION
WHY, YOU STUPID FLAT-CAPPED-
ENEMY PLANES AT NINE O' CLOCK!

More cancellations from Marvel Comics UK

MARVEL UK has cancelled its latest monthly title, **Meltdown**, with issue 6.

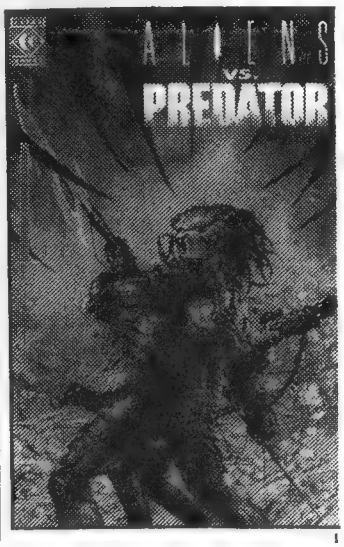
Meltdown had been considered an inexpensive attempt to follow the Fleetway - Apocalypse style, reprinting the work of John Wagner, Alan Grant, Cam Kennedy and Mike McMahon together with Akira and Clive Barker's Nightbreed from the US Epic series.

In retrospect it seems strange that the title stuck to uncomfortably squeezing in its mix of short episode strips given the huge amount of **Akira** material available, which would have enabled **Meltdown** to gain from the success of the **Akira** film and video.

Marvel UK has also cancelled its **Star Trek: The Next Generation** title with issue 24.

The company's recent wave of failures has led to several redundancies including Jill Simmons (circulation) and Steve White (who had edited the now-cancelled **Knights of Pendragon**).

Jane Sumner, who had been responsible for advertising and promotion, has also recently left the company.



Titan price cut

TITAN BOOKS' Christmas present to fantasy fans is in the shape of a price reduction on their latest graphic collection, **Aliens vs Predator**.

Scheduled for December release, the full colour 176 page reprint of the Dark Horse series had been solicited as a £12.50 paperback, but has now been reduced to £9.99

The company's latest DC reprint is set to be the excellent Doug Moench & Paul Gulacy *Prey*, taken from **Legends of the Dark Knight** 16-20.

The full colour 128 page paperback will be priced £8.50 and is set to be published in February, with the Grant & Bisley **Lobo** 96 page colour collection priced £5.95.

CAMDEN ARTS & ENTERTAINMENTS AND ESCAPE PRESENT

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Obituaries: Reg Parlett and Sid Bicknell

by Derek Skinn

TRADITIONALLY, British comics creators have remained totally anonymous. But while their lives have often passed without mention, the deaths of two were reported recently in national newspapers, **The Independent, The Guardian** and **The Daily Telegraph**.

Reg Parlett, born August 2, 1904, died November 16, 1991.

His name was known only to people working within the industry, but his work spanning over thirty years made him one of the most widely circulated comic strip creators of all time.

Generations of children have grown up reading his humour strips, with him having drawn, among many others, Arthur Askey for **Radio Fun** in the 1940s, Jimmy Edwards and Tony Hancock for **TV Fun** in the 1950s, *XYZ Cars* for **Eagle** in the 1960s, *Rent-A-Ghost* for **Buster** in the 1970s and *Creepy Comix* for **Whizzer & Chips** in the 1980s.

His distinctive style was made more unique by its lettering, supplied by the enigmatic "Miss Cooke" who is now known to have been his wife of 63 years, Mary.

I had the privilege of working on Reg Parlett's strips during the early 1970s as a sub-editor and freelance writer. His professionalism was consummate. During the five year period I relied on him he never missed a single weekly deadline and his work never suffered through haste or illness.

Reg's style epitomised the IPC look in the same way that Dudley Watkins was the icon of DC Thomson and Jack Kirby the king of Marvel.

Whenever a new humour strip was to begin, Reg was the first creator contacted. His was the style new artists strived for.

Together with luminaries such as Leo Baxendale, Ken Reid and Dudley Watkins, the work of Reg Parlett remains the pinnacle of British humour comics. The industry is the lesser for the passing of his professionalism and wit.

SIDNEY BICKNELL, born October 22, 1922, died on November 20, 1991, aged 69.

He had worked editorially within British comics for over 45 years, through the changes from Amalgamated Press into IPC Magazines and finally Fleetway Publications.

While his talents included scriptwriting, editing, design and lettering, Sidney Bicknell will be remembered best as a teacher.

A confirmed company man, he rose to the position of assistant managing editor of the boys' adventure comics line at IPC where his teaching created an army of meticulous sub-editors and production staff.

His almost military precision instilled abject fear into many a trainee sub, with him often cautioning, "It's a long way to Dundee if you don't make a go of it here, lad."

Weekly, Sid would receive his set of proofs of the latest issues of comics such as **Valiant** and **Buster**. Within minutes, he would call the sub into his office, "Bring the proofs in with you, lad."

A unique experience of torture would then ensue. "You did read through the originals before sending them off, didn't you, lad?" the East End-born sergeant major of the comics industry would ask.

Following a hesitant nod of response, he would sigh, "Page Three."

The sub would search desperately for the glaring error on page three. Nothing.

Another sigh, "Second bank."

Still nothing. Around now, the Dundee reference would be made.

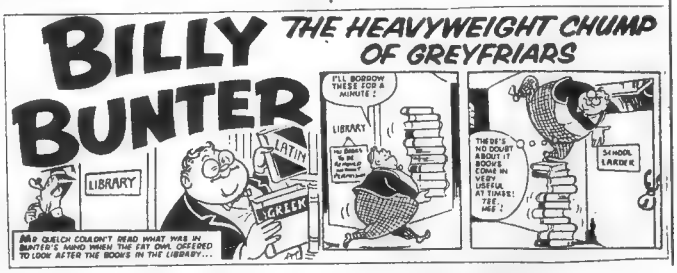
"Frame three, lad. Can't you see it? How long have you been working here?"

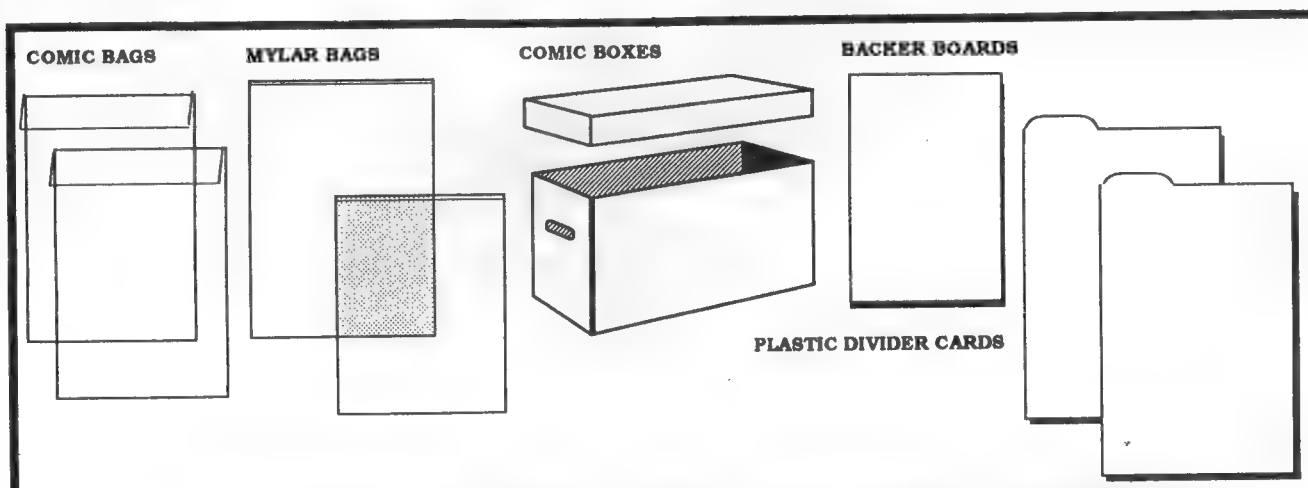
Eventually, full of mock despair, Sid would put the sub out of his misery. The error, which would without a *doubt* cost the comic thousands of lost sales, would be in the order of "...?" instead of "..?".

Sid's talent for creating highly professional subs and keeping his titles totally error free gave the lie to the commonly-held belief of comics' low standards of literacy. This is a facet of the industry which sadly died with him.

While he had a warm sense of humour and a natural camaraderie, no hint of this side of his personality was ever revealed to trainees.

If there is a God, I pray he knows how to spell.





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The 1st International Biennal of Comics in Rio de Janeiro

Festival Report
by Paul Gravett

I HAD to keep pinching myself. The last place I ever expected to travel to with comics was glamorous Copacabana, but last month I was invited there to present UK comics to the Brazilians at the first International Biennal of Comics in Rio de Janiero.

You may have heard of the two most important comics festivals in Europe: Angouleme in France and Lucca in Italy. Both began as small conventions and slowly grew into international events with thousands of visitors (making San Diego's 15,000 - the biggest in the US - look rather modest). The organisers of the first Biennal in Rio were determined to make a much bigger splash, to put the city on the world comics map, and they succeeded.

Against the odds of Brazil's shaky economy they managed to wrangle funds from the city's mayor, perhaps on the basis that it might be a good vote-winner. To merit the title "International" they roped in publishers from Italy, Japan and Cuba, which, with cultural institutions from France, Belgium and Britain, constituted over 30 exhibitions in 17 locations.

It was the British Council, in an encouraging show of support for the medium which brought over *Strip Search 2*, which proved to be one of the hits of the festival. British work in American comics has quite a following in Brazil, especially **Sandman**, whose editions from Globo are smartly packaged with details from McKean's covers enlarged on the back.

The choice of Will Eisner as Guest of Honour proved to be hugely popular, with whole families attending the talk recounting his growing up with comics, to which the kids listened intently. Prominent creators Moebius, Loustal and Margerin were among the dozen featured in the typically grandiose French exhibition, with a crumbling installation designed by Bilal centred on a 20ft. statue of artist Horus.

Italy's most popular exhibit was a spaghetti western film set, housing a panorama of Italy's favourite cowboy character Tex, with displays of Breccia, Lopez and Tezuka's work.

Running in concert with the Biennal was a celebration of the 40th anniversary of a pioneering exhibition of art from American newspaper strips by Herriman, Caniff, Raymond and Foster which had been originally staged at Rio in 1951. This exhibition was one of the first to analyse the language of comics, years before the French and Italians started taking them seriously.

As for Brazilian comics culture it has, like so many others, been inundated with US superheroes. But in Brazil comics are also popular with young kids, especially when created by Mauricio de Souza, Brazil's Walt Disney and by the more original Ziraldo.

Underground-style humorists like Angelli and Laerte have their own one-man newsstand magazines, while the totally outrageous Marcatti cranks out his sex funnies on his own printing press.

There has been a boom in newspaper strips in Brazil; the wackiest being *Rango* ("Hunger") by Edgar Vasques and *Niquel Nausea* (a perverse Micky Mouse) by Fernando Gonsales.

Next year, Rio appropriately hosts a world environment conference, and one of the two women cartoonists I met, Claudia Levay, had produced four ecology comics with an Amazonian alligator as the central character.

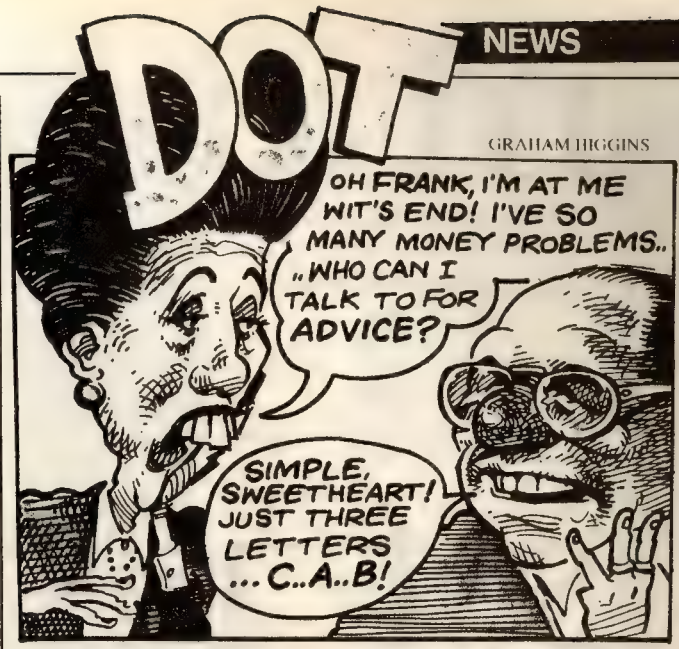
One revelation of the fascinating retrospective of Brazil's comics was that when the horror craze in America was killed off by the Comics Code in 1954, Brazil's industry carried on producing the same sort of product until the Sixties. Many Brazilian creators were and still are, in fact, Japanese, with Sao Paulo home to the largest community of ex-pats outside of Japan.

In fact, censorship of sex and violence has been relatively unknown in Brazil; it was political protest during the years of dictatorship that was subject to the sort of restrictions that moral issues have elsewhere.

Transubstanciacao, one of the very few Brazilian graphic novels, was notable among the awards; an intense psychodrama by Lourenco Mutarelli. The ecology awards had $6,000 attached to them, divided amongst winners of the two competitions.The avant-garde **Matrix** won the competition for the best fanzine, while the international prize went to Moebius, who returns as Guest of Honour in two years' time.

The first Biennal was definitely the warmest, friendliest and most stimulating global gathering of comics I have ever attended. Roll on November 1993!

Italian western hero ***Tex***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THE Office of Fair Trading has utilised the talents of several well-known British comics artists in the production of its **Square Deal** magazine.

Through the editorial services of the multi-talented Vanessa Morgan, the free magazine of consumer advice features the work of Graham Higgins, Hunt Emerson, Caspar Williams and Bill Titcombe.

As co-editor and designer Vanessa remarked, "Read **Square Deal**, and you'll never be ripped off again!"

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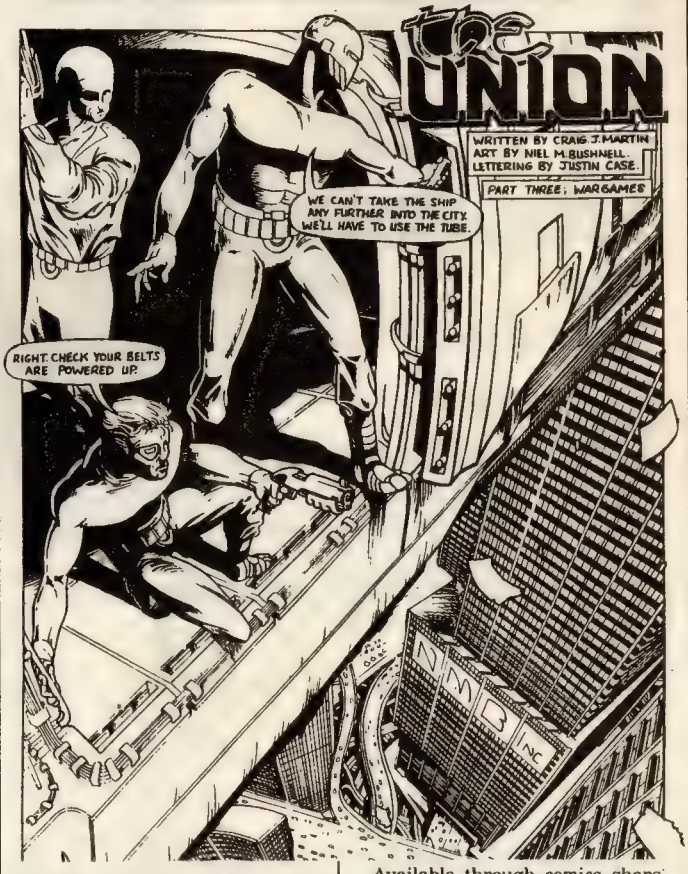
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Over the Edge 3

Middlesbrough's Picturebox Publications delayed third issue of **Over the Edge** is now set for a mid-January publication date.

The 64 page comic-sized issue features a colour cover by **2000AD**'s Jeff Anderson and strips drawn by Garen Ewing, Niel Bushnell (shown), Simon Fraser and Gary Portman among its ten story contributors.

Available through comics shops, **Over the Edge 3** is priced £1.70.

Also coming in January from Picturebox is **Frontier**, a 40 page one shot comic by **Overload**'s Paul Duncan and Hellblazer - Strontium Dog artist Steve Pugh.

The story follows a colony of farmers on a newly discovered planet where law and order breaks down into a frantic race for survival.

With a colour cover by Pugh, the black and white **Frontier** is priced £2.50.

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MEDIA FILE

Associate editor Sarah Bolesworth looks at recent media coverage of comics and related product

THE RIPPLE-down effect of the collapse of the Maxwell empire would inevitably have meant that the new Fleetway Editions - home of the **2000AD** stable - would be threatened.

Fleetway was, according to press releases made at the time of the recent merger with Gutenburghus, still 50% owned by the Maxwell Communications Corporation - currently being dissolved to pay debts.

But as Fleetway Editions spokesman Igor Goldkind told **Comics International**, "the Maxwell problems shouldn't have any effect on us, Gutenburghus will continue with the project as planned". So it looks as if Judge Dredd (the UK's answer to Jacques Delors) might soon be putting his personal Prog. into action in Europe - let's just hope hope *he's* got he's got an independent pension plan...

Personal Progs. seem to be flavour of the month in the UK comics industry. Ex-**Blast!** editor Stuart Green has his firmly in place with the new publisher Tundra UK, owned by Kevin **Teenage Mutant Ninja Turtles** Eastman. With the short-lived **Xpresso**'s former editor Michael Benant leaving Fleetway to join the allegedly planned Dark Horse UK, things are beginning to look better for the future of British comics creators.

One of the most serious problems for new writers and artists - as any student of the London Cartoon Centre would tell you - is getting paid work published; most UK companies seem to specialise in regurgitated reprints (outside of the highly competitive **2000AD** group). Both Tundra and Dark Horse are owned by people who actually *like* comics, with track records of successful creative and commercial publishing behind them.

Thoroughly Modern Julie

When it comes to liking comics, Julie Birchill, sometime doyene of the punk movement and now **Daily Mail** columnist, seems to have changed her mind. Rumoured to have said "there's no such thing as adult comics because adults don't read comics", our Julie isn't above exploiting some of the hype associated with the same. Her **Modern Review** magazine, recently launched onto the unsurprised and already disenchanted newsstands is said to be interested in doing a cover-splash on the 15th anniversary of **2000AD** (due in the New Year). Let's just hope that the **Modern Review** has got its own production offices sorted out by now, as Mirror Group security officers were recently surprised to find the first **Modern Review** being put together - allegedly - on the computers of the **European** newspaper.

Serious Money

The fact that magazines and newspapers continue to "discover" that comics are a selling point for them is a tribute to the public relations profession in UK comics. Given the level of resistance to comics, these few stalwarts have found it necessary to selflessly sacrifice even their social lives to the geater good of comics. There are, however, a few problems associated with this: a recent edition of **The Voice** (the London-based newspaper for the black community) showed what happens when journalists take PR information on board without question.

Journalists? A Dead Cert

The Voice's youth page, *Young Voices* ran an article (19.11.'91) by Winsome Hines entitled "Crazy Money For Comics? You Cannot Be Serious!". But indeed they *were* serious, and set about proving it by telling us all the usual sort of thing about "old comics are the fourth best thing to invest in according to the American stock exchange", "the *Official Comicbook Price Guide For the UK*... lists all the prized mags (sic) and their details" - along with the promotional mention of a certain comics shop as being the place to get all these wonderful comics.

And suddenly it's a recognisable equation, with the stamp of a well-known PR consultancy (and friends) all over it. Much the same sort of thing appeared in the **Daily Express** a month previously, and in fact you can chart the progress of these hard-working PR mens' schedules - nay, read their desk-dairies - through most of the media attention given to the comics industry during the last six months.

There is nothing to be done but to congratulate these PR persons, and when people in comics complain about the same shops, publications and events always getting publicity, perhaps they should (a) get the message that most journalists are lazy, and use it, or (b) recruit someone with PR experience with an interest in comics, even if it means promising to *pay* them.

Until retailers, publishers and convention organisers do that, people in the real world are going to carry on thinking of comics as nothing but investment items, and going out buying every copy of the latest multi-packaged multi-million print run piece of pap they can get their hands on, convinced that "in two years" it's going to be worth a fortune. The caring '90s? You'd almost think the Recession had never happened...

Judge Dredd: The Movie

The accepted wisdom in the film industry still insists that strong comics characters are virtually recession-proof, and in fact do better during an economic down-turn because they're escapist - hence the success of films like *Batman*.

Thus the news that *Judge Dredd: The Movie* is finally to be made comes as no surprise. But whereas *Batman* is quintessential America, Judge Dredd, despite its crypto-American undertow, has powerful European influences. So what do the film-makers do? Shoot *Batman* in England, and *Judge Dredd* in America. You know it makes sense.

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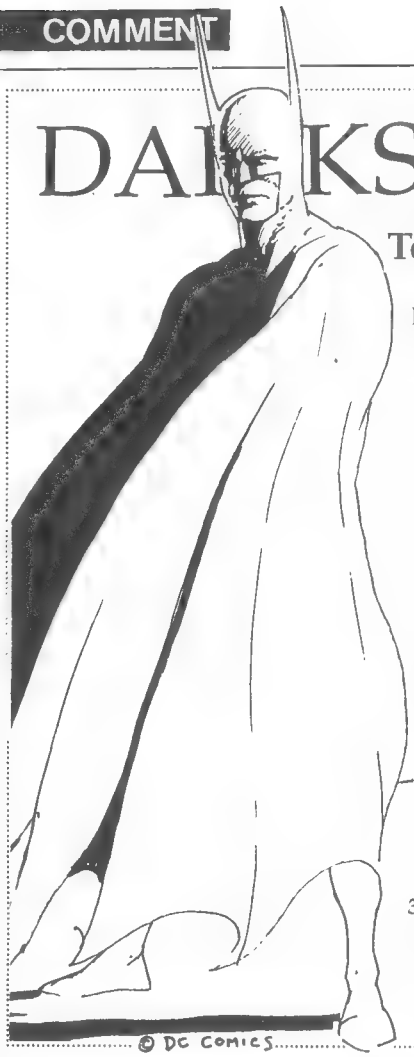

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As such, the opinions stated do not necessarily reflect those of the publication, and space will be given in subsequent issues to opposing views. Editing of accepted manuscripts will be done only as a matter of grammar, clarity and space consideration.

Comics: Grading, enhancing and insulating your loft

Comment by Ron Bennett, Skyrack, Leeds.

MID-June I received a circular giving details of the San Diego Comic Convention, so off I went.

With over 200 dealers offering their wares and some 15,000 enthusiastic buyers attending, one would naturally have expected the convention to be a mind-blowing event. And indeed it was.

There were 'scads of roiginal artwork for sale and at one stall I found **Superman 1, Planet Stories 1, Detective Comics 27** and two copies of **Batman 1**. No, I didn't buy them.

But I also found something else. I've been around the comics scene for some time now, I actually began collecting with the Canadian Bell reprints in 1946. One thinks he's seen everything but ... no! Something entirely new to me was discovered in San Diego. I found stalls with as many as 10,000 '50s, '60s and early '70s titles, many of them being highly sought-for titles and numbers, all beautifully presented. All virtually mint and priced accordingly.

But wait! What was this? Hmm, it looked as though a crease (hard to see through the thick plastic bag) had been ironed out.

And, no! Not only had the cover been ironed flat, but it had also been "touched up" with a carefully applied felt pen. And so had all those little cracks along the spine. But the comics, remember, were presented -- and priced -- as mint.

And that wasn't all. If you have any older comics to hand, say from 1970 or earlier, and in some degree of excellent condition, have a look at the page edges. The chances are that shese will have been affected by age and will have taken on a slight yellowish or brownish hue.

No so these little San Diego beauties. The edges of their pages were pristine white. Not just the odd lucky issue, but all 10,000 or so on display.

It had to be pointed out to naive little old me that all these comics had been carefully "shaved" with a guillotine. Apparently it's called "enhancing".

These "enhanced" comics (or ironed flat, touched up with ink and then cut down to size, as a mere layman such as myself would describe them) were priced at, and offered to the public as, *mint*.

I suppose that the practice is entirely acceptable if the buyer knows that he's purchasing a comicbook which has so been mistreated (sorry, "enhanced") and is happy to pay the mint price for that comicbook, but personally I think it scurrilous.

One final point I'd like to raise; there has been much talk recently about the grading of comicbooks. What does a dealer who has been grading books, magazines and comics since the mid-1960s do? Well, I simply haven't the time to go through my entire stock and match every item against some strict grading guide.

The guidelines that I use are that mint can apply only to items which cannot be opened for inspection, such as the recent specially bagged **Spider-Man** and **X-Force** first issues. Other "new" items cannot be better than near mint.

A comic or magazine, possibly an older one, which is in a highly acceptable condition is, to me, very good.

I use the term "fine" only for older books which are in exceptional condition (as one would probably do in the book trade).

An older comicbook showing some wear, such as might be expected when one takes age into consideration, in other words showing *average* wear, is graded as "fairly good".

"Good" comes between "fairly good" and "very good". And despite a recently published article which pointed out that in comicbook collecting the term "good" actually means "bad" or "NOT good", this dealer *tries* to use English correctly. Thanks, but I don't want to get into the surrealistic realms of fine plus plus and very fine minus minus.

Whatever system one uses, eventually it boils down to subjectivity and hopefully when that grading process takes place those rose-coloured glasses are not being worn.

Try to keep warm during the winter and remember that piles of comicbooks up to the ceiling make fine (or is that very good plus?) insulation.

Making The Grade

Comment by Derek G. Skinn, Finchley

WAY back when, before comic marts were held almost every weekend and comic shops were only another name for joke shops, the grading of old issues had to be accurate.

Back then, from the mid-'60s to the mid-'70s, comics dealers traded almost exclusively through the post, except for the heaven-sent annual convention when they didn't have to pay for postage.

What this meant was that if a comic was over-graded, it would be sent back for a refund. This created a waste of time and money for everyone and the dealer ran the risk of quickly getting a bad name.

Now, with the proliferation of marts and shops, grading is fast becoming a sales enhancement. If the label states *very fine plus* it makes the comic far more attractive, whatever the price.

Or, at last year's UKCAC when I was chairing a panel and asked **UK Price Guide** author Duncan McAlpine the difference between a *very good plus* and a *fine minus* grading, a quick-thinking fan interjected "About two pounds fifty!".

The use of *fine* rather than *very good* has to be a sales enhancement, whatever the symbol following.

To avoid arguments at marts, some traders now prefer not to state their opinion of a comic's grade when it can be examined before purchase ("Let the buyer decide the grade, it's the price that counts").

Recently I have been told by one high profile dealer that "vg" is not a collectable grade, while another told me "vg" means "tatty". Call me old fashioned, but very good is still a commonly used complimentary term and still means exactly what it says.

I believe that the relatively recent introduction of *fine* into UK comics grading hasn't actually improved accuracy. It has merely pushed *vg* down to *good*, and *good* down to *poor*, while fair has disappeared completely.

Mail order grading used to be simple. Vague, but simple. Comics were near mint, very good, good, fair or poor. Dealers would often describe listed items as fg (fair to good, or fairly good), g-v (good to very good) and so forth. But that was when *fair* meant fair second hand condition, complete. Poor was the uncollectable grade, for reading in the bath only.

With terms such as g-v, few fans returned comics bought through the post. They knew what they were getting, and often received pleasant surprises. Being so vague, grades were not open to subjectivity. Many of those "old school" are now being told they are *undergrading* comics.

But that loose g-v or v-n approach would never appeal to investors. No outsider would take a market seriously which used such loose terminology in grading.

So, if only as a sales enhancement and an investor inducement, we now have precise accurate grades. We also have precise value charts, stating what percentage price of a near mint copy all lower grades should command. But all dealers seem to disagree on how to grade comics.

We now have precision tools, but terrible workmen.

Can anyone find two dealers who could independently grade the same comics identically? In the interests of fair play, I am soon to embark on asking ten mart dealers each to grade the same five old comics.

The results will follow ...

Grading comics the Wonderworld way

Comment by David Hern, Wonderworld

FOLLOWING is the embryonic version of a grading system I am currently working on. I should stress that this is still in development and may need adjustment. I appreciate any input in making it more workable.

PRISTINE MINT is an extra-ordinarily perfect copy. It has never been opened, let alone read. It is completely clean, the pages are tight, the staples gleam, it is a joy to behold. It is the benchmark by which all others are judged. On the Wonderworld scale it is ***100 points****.*

The Wonderworld method of grading comics relies on a points system for defects. You must appraise the comic being graded and identify faults. Then find the points value of each defect on the Defects Chart (overleaf). Take the TOTAL points value, and deduct that from the PRISTINE MINT value of 100 points. Then refer to the Grading Chart to get the grade.

This method removes subjectivity from the grading process and allows, at long last, a consistency in grading that does not depend on who is doing it!

In the case of very rare books, it is acceptable to grade the interior seperately from the covers.

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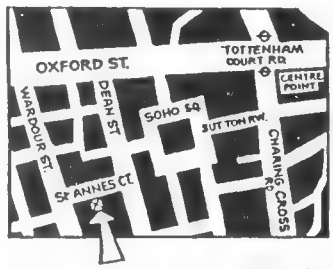

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THE WONDERWORLD DEFECTS CHART

Cover: Damage	
(a) tears	
5 mm or less	5
5 mm - 10 mm	10
10 mm - 20 mm	15
20 mm or more	25
(b) parts missing	
less than 50 sq mm	10
50 - 100 sq mm	20
more than 100 sq mm	30
Marvel chippings (edge wear and/or pieces missing along edges)	15
Cover: Creases	
5 mm or less	4
5 mm - 10mm	7
10 mm - 20mm	15
20 mm and more	25
Cover: Markings	
"Rubber stamp" price mark	6
Non-removable sticky label	9
Removable label stain	5
Cup stain	12
Other stain less than 10 mm diameter	8
Other stain less than 20 mm diameteer	12
Other stain more than 20 mm diameter	20
Writing (5 mm x 50 mm, neat)	12
Writing (bigger than above, neat)	12
Writing (as above, not neat)	15
Graphitti (minimal)	15
Graphitti (substantial)	40

Cover: General	
Printing error: off-set	8
Printing error: smudging	8
Blotchy printing	10
Fading colours	12
Extreme fading colours	18
Cover loose on staples	20
Back cover missing	45
Front cover missing	90
Spine Defects	
Light wear	12
Medium wear	25
Heavy wear	45
One staple missing	25
Re-stapled correctly	6
Re-stapled incorrectly	50
Rusted staples	12
Taped spine (Scotch tape)	35
Taped spine (Sellotape)	50
Spine glue stain (tape removed)	45
Rolled spine (slight)	20
Rolled spine (substantial)	50
Interior	
Yellowing pages	15
Advertisement marked (per instance)	35
Panel marked (per panel)	40
Graphitti (throughout)	70
Loose centre pages	25
Advert/non-story page part removed	50
Advert/non-story page removed	70
Story page removed	100

Once you have noted all the defects, with major ones and minor ones totalled check the points score against the following to reach an objective grading:

THE WONDERWORLD GRADING CHART

100	pristine mint	69-79	very fine	21-36	good
90-99	mint	53-68	fine	10-20	fair
79-89	near mint	37-52	very good	0-10	poor

While the entire process may seem tedious, unless some such system is devised, buying rare and expensive items through the post will always be a risk with the existing subjective grading.

The above is still only in development, and I look forward to any comments readers may have.

(c) David Hern, 1991.

Relative values: volatile investments

Comment by Jon Browne, They Walk Among Us

FIRST let me say congratulations to **Comics International** for becoming totally indispensable in slightly over a year! Please keep up the sterling and invaluable work.

I'm actually writing to take issue with the *Movers & Shakers* column. I did want to give my full opinion on all the issues raised, but time is short so I'll concentrate on my main point of contention.

The (wisely) anonymous ITMA maintains it is safer to put £1,000 into copies of **New Mutants #87** than a vfn- **Fantastic Four #1**, citing that "more people want Cable's first appearance than Mr Fantastic's".

Well, for a start that's a loaded way of putting it, isn't it? **Fantastic Four #1** is a damn sight more important than just for featuring Reed Richards introduction, isn't it? If someone offered you your choice of the two, irrespective of price, which one would you choose?

I think a lot more people want a **Fantastic Four #1**, which is precisely why a nice copy will go for anything from £2,000 to £5,000.

In fact, what ITMA was driving at was that a lot more poeple can actually afford a **New Mutants #87**, which I would be stupid to argue with, but that's not what he said.

Another word I'll pick him up on is 'safe'. The chances of making some money on **New Mutants #87** are inded high. The odds are, I reckon, certainly in your favour. But again, that's not what he said. **Fantastic Four #1** is a safe investment, not a volatile book. **New Mutants #87** is a highly volatile book and people are far more likely to lose interest in Rob Liefeld, **X-Force** and Cable than **FF#1** -- the book that started the Marvel Superhero Universe as we know it. What price the **Batman** "Death in the Family" issues now? When will ITMA be opening his column with "Time you unloaded Nathan Summers"?

I know what he is getting at, but I think he should chose his words more carefully. **New Mutants #87** is not a safe investment, it's a pretty good gamble. **Fantastic Four #1** is a safe investment, especially at £1,000 for a vfn- copy!

Finally, how can ITMA empirically state that there aren't 1,000 Silver Age collectors in the country? With a couple of hundred comic shops and mail order services in the UK it's not just the like of Jim Lee artwork that's keeping us afloat, believe me!

If you're seeing the same old titles over and over at marts, it's probably because these guys are lucky to

display their books for one afternoon a month. Of course they're not all going to sell.

My shop's back wall looks pretty much the same week after week because **X-Men #1** will look the same week after week. But, without wishing to state the obvious, you may see different copies of the books.

I display them because I sell them. If I didn't, I couldn't pay the outrageous rent on my shop. If there was a Silver Age slump (!), I'd have t-shirts or something else on the walls.

Finding the old titles has always been harder than finding buyers, now more so than ever. If the price is right, they'll sell.

The art of good retailing is fast turnover, I buy and sell at today's prices and I don't hoard copies of **New Mutants #87**. ●

Publishers: Biting the hand that feeds them

Comment by Dave Stanlake, London

THERE is no doubt that the direct sale comics market is in a pathetic state, dominated by Marvel and DC who produce a burgeoning range of over-priced and in many cases poorly printed 'product' in any format they can exploit.

Retailers have been suckered into stocking (or back-stocking!) this tripe, thus becoming de facto salesmen for the big companies. In effect, retailers literally become stockholders for the publishers. This contributes to a market in which it becomes increasingly difficult for smaller publishers to maintain a presence, with that which they do offer invariably having high cover prices because of the distorted economics promoted by the big two.

I would like to explore how this situation has evolved, examining some of the factors which contribute to it, and offer some strategies and solutions to this dire state of affairs. By necessity, this involves looking at how fandom grew, and how its growth created a life-saving new market (direct sale) for the major newsstand comics publishers. Marvel's part in this is a key factor, as is the constitution of the direct sale market; who the customers are, the hype surrounding back issue prices, and the way such are promoted producing effects which, I believe, are detrimental to the health of the medium. Finally, I would like to offer some suggestions in an attempt to bring some long-term realism into the direct sale market to create a little economic sanity and safety for its survival.

The History of Fandom: Establishing itself in the early 1960s, comics fandom grew out of a few dedicated readers spread across America writing letters and publishing fanzines until by the 1970s, fandom on both sides of the Atlantic supported scores of fanzines and amateur publishing projects for thousands of readers, with work by fans and professionals alike.

Indeed, many creators (including Ditko, Wood and Morrow) latched on to the possibilities of fandom as an alternative market very early on, enabling them to produce more mature work and a secondary, albeit small, income.

Fandom also fuelled the growth and development of conventions, providing fans with an opportunity to meet (and often abuse!) fellow fans as well as seeing comics creators and acquiring those much-desired back issues.

Within fandom there were many addressing the need for American comics to mature. **Witzend** achieved this goal and titles like Bill Spicer's **Graphic Story Magazine** constantly demanded improvement in the medium.

The growth of the underground comics movement helped show new paths for mainstream comics creators at the time tied, through their myopic publishers, to a child-orientated market.

The Direct Sale Market: Comics had become the cheapest magazines on the US newsstands, and in the economic boom created by the Viet Nam war, vendors felt no need to devote space to the small profit-making comics industry. This, coupled with inefficient distribution damaging soap-opera like episodic storylines had two consequences. It became increasingly difficult for readers to find outlets carrying latest episodes, and publishers were getting huge returns. Distributors were still taking massive quantities from printers, but often the titles did not make it beyond the wholesaler's warehouse floor.

In the early 1970s, New York ex-teacher turned comics dealer Phil Seuling approached Marvel and DC and reached the following agreement: in exchange for buying on a non-returnable basis, he got a better discount than news trade wholesalers. As Seagate Distributors, he began supplying copies direct to mail order subscription and convention dealers who soon began to open their own specialist shops. Thus the direct sales market was born.

With the availability of this new network there followed a huge upsurge in activity as fans began producing prints, portfolios, comics, comic books, indices and both books and magazines about comics.

Conventions had also become big business, totally money oriented for dealers. Artists quickly discovered a profitable sideline at these events through selling their originals and on-the-spot sketches to their uncritical and adoring fans.

By the mid-1970s, back issue prices were rising fast with many dealers taking advantage of a generally young clientele by ever pushing up their back issue prices. The Overstreet Price Guide, a sincere attempt both to index and assign a fair value to all American

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comics, began to bring more comics on to the market. But, by basing values on the previous year's average selling prices, it too contributed to inflation, as lower priced dealers would raise their prices to guide value, thus lifting the next year's printed average values.

Lastly, in the context of the direct sale market, the growth of ground-level comics mustn't be overlooked. Financed in whole or part by the new alternative comics distributors, these titles were great successes. Located somewhere between underground and mainstream comics, ground-level titles were usually black and white, with comparitively high prices because of their low circulation.

As well as their alternative content to mainstream titles, their emergence and success can be attributed to their low breakevens, not being burdened by the larger companies' massive overheads.

The result of the ground-level comics experiment was that ambitious new publishers began producing full colour titles, luring mainstream creators from Marvel and DC with the promise of creator copyrights, a profit share and full creative freedom.

The Marvel & DC Role: The Julius Schwartz edited DC Comics' letters columns had initially helped fans get in contact with each other, and their mentions to fanzines had certainly stimulated fandom's growth. But the later success of Marvel during the mid-1960s with its informal almost rebellious approach contributed greatly to the rapid growth of the fan market and back issue buyer.

However, the almost fanatical desire of many Marvel readers to own a full set of Marvel comics was a comparitively inexpensive task in the 1960s when the company was still so small.

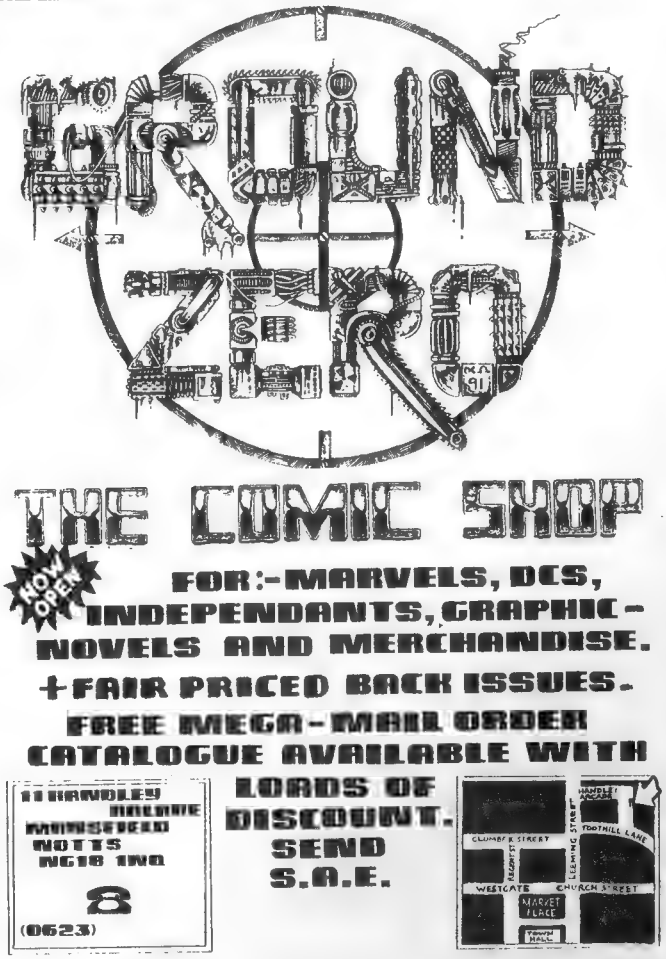
But market leader DC soon lost its position, crucifying its sales by sticking rigidly to a 25c 48 page format, sacrificing both distribution success and readers to the cheaper 20c Marvel line, which had suddenly grown with dozens of new titles once they broke away from using DC's distributor.

With their lower price, flamboyant Marvel house style, a new distributor and a sudden wide range of titles, Stan Lee's 'House of Ideas' gained market dominance in a very short space of time, leaving the more conservative DC editors desperately trying to copy them.

By the 1980s, the term Marvel was synonymous with comics, while previous giant DC was treading water.

During this period, both of the majors had treated the direct sale market as no more than a small income generator. But when major creators left for these new publishers, the threat of competition was recognised.

Then, when Marvel's **X-Men** spin-off, **The Dazzler** printed a record-breaking 400,000 direct sale copies,



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both companies began to treat this alternative market as more than mere fandom.

The Direct Sale Arena: Put simply, customers in the d/s market can be seen as (1) older fans with some perspective on the field, and (2) younger fans caught up in their enthusiasm for Marvel and the whole hype machine. Equally, most retail and mail order traders are also fans.

In my view, the enthusiasm of the younger fans is being exploited by both the publishers and many of the back issue traders in exactly the same way.

While the more popular records and books rarely go out of print, comics do so instantly. Dealers charge premiums for popular back issues, while publishers -- eager to share in this high price market -- create more expensive reprint editions.

The hope of fandom, that a bigger fan-led audience would lead to more mature and thoughtful products has been trampled.

Despite many 1960s fans in key roles within Marvel and DC, the good material published over the last twenty years has been buried under an avalanche of mediocrity, where exploitational marketing, over-pricing and poor production dominate.

But traders are often equally to blame. They promote the 'hot' commercial books of the day, at the expense of better and more enduring work. The huge back stock in Marvel and DC 'key' books carried means that traders have a large financial stake in the continuing success of the top titles.

Over the last few years there has been an unprecedented amount of media attention given to comics growing up, leading to curious would-be buyers making a tentative step into comic shops. But instead of seeing a wide range of intelligent titles as proof of the all the publicity, they are greeted with a proliferation of super-hero titles and absurdly priced back issues.

The suggested cure: (A) Sale or return. Publishers push their new direct sale launches with maximum hype, but take little share of the risk. They do less than almost any other industry to show what they are selling, at best a few small black and white pictures seen primarily by traders with almost no consumer advertising. Even in-house promotion, through their own titles is left until months after traders have placed their non-returnable orders. The retailers take the full risk, with little awareness of what they are buying.

This is crippling the business. It ties up traders' funds in overstocks, because they can't guess their sales correctly every time and if they underestimate, reorders can be difficult. This constant gambling on major titles means so-called marginal independent comics suffer, the retailer can take only so many risks.

If publishers believe in their new titles, and want to see traders speculate to maximise the print run, why can't they offer a returns percentage above a basic firm sale order. This has been seen to work for national daily newspaper publishers, showing their support of retailers.

(B) Overprinting: Reprinting can be expensive, needing a minimum run to justify turning the presses on. Publishers could hold stocks of their strongest titles, against further orders, or even adopt the approach of underground publishers, and keep key issues constantly in print. If back issues of popular titles were cheaper, they would certainly encourage more readers.

(C) A boycott of the more blatently exploitational titles. Often shoddily packaged and over-priced, these graphic novels, trade paperbacks and deluxe items have a detrimental effect, they increase trade resistance to new formats and destroy the market's expansion potential. Several major news chains have already rejected the entire concept of mature comics.

It has been suggested to me that the organising of a petition outlining the concerns expressed in this feature, and displaying such at a shareholders' meeting would be a very effective way of making our concern felt.

(D) Traders must present a wider range of material to attract the general public, and restrain themselves on expensive back issue space. It's an open secret that back issue sales are plummeting in the UK, so the space could be far better used.

In conclusion: There has been an absolutely tremendous amount of work done by pioneers like Bill Spicer, Jerry Bails and Richard Kyle in encouraging the critique of comics, publishing ground-breaking work and both indexing and publicising the work of older artists.

There is sheer pleasure to be gained from reading **The Steranko Book of Comics** and the work of creators like Robert Crumb, Alan Moore, Carl Barks and so many others. You know there work is sincere, done for the pleasure of communicating through that oh-not-so-simple combination of words and pictures.

All these are indications of what a vital and rich field comics can be, despite an avalanche of hype and exploitation full of false values created by false people who maintain the illusion out of pure greed.

I despise the publishers, creators and dealers who keep building that dung-heap; manipulating children and fans without any care for the medium they are destroying.

Seemingly lacking any values, morality or concern, their greed saps the lifeblood and creatively out of a potentially stunning medium.

As they waste their days producing, selling and over-pricing garbage, they should be aware that some of us know who they are, and that we despise them for their degredation of something magical.

To sum up, what's the choice? A medium we care about being treated with respect by publishers, creators and dealers? Or exploitation by companies whose only interest is profit, and dealers that sap the life blood of the medium. Fandom, fan-dumb or fang-dom. I'm pro-choice

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gn = graphic novels & trade paperback editions
m/o = mail order service
STO = standing order service, new comics reserved
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● AMERICAN COMIC ENTERPRISE, 1 Headgate Buildings, St John's Street, Colchester, Essex C02 7AD. Mon - Sat 10.00am - 5.30pm. (imp, back, s-p, merch, ind, u/g, Brit, gn, m/o, STO, RPG, rock t-shirts) 0206 561 912

● ATOMIC COMICS, 1112 High Road, Chadwell Heath, Romford Essex RM6 4AH. Tues - Sat 10.00 - 6.00 excl Fri 10.00 - 7.00. (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, 2nd hand horror fantasy sf bks, original art, m/o - no lists, send wants list + sae or phone) 081-597 8547

● CALAMITY COMICS, 160 Station Road, Harrow, Middlesex HA1 2HR. Mon - Sat 9.30 - 6.00. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, m/o, STO, videos) 081-427 3831

● CARTOON SHOP, Upper Galleries, Eastgate Shopping Centre, Basildon, Essex. Mon - Wed & Sat 10.00 - 6.00, Thurs & Fri 10.00 - 8.00. (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG) 0268 534194

● CARTOON SHOP, 21-22 Talza Way, Lower Ground Floor, Victoria Circus Centre, Southend-on-Sea, Essex. Mon - Sat 9.30 -5.30 (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG) 0702 613021

● COMIC SHOWCASE, 19-20 St Clements Street, Oxford. Mon - Sat 10.00 - 6.00 (imp, back, s-p, ind, merch, u/g, gn, m/o, STO) 0865-723680

● DYNAMIC COMICS (formerly The 4th Dimension Comics), Units 70-72, In Shop Centre, Church St, Croydon, Surrey CR0 1RB Mon - Fri 9.00 -5.30; Sat 9 - 6.00pm. (imp, s-p, STO, gn, merch) 081-681 2597

● EDGE OF FOREVER, THE, 82 b Broadway, Bexleyheath, Kent DA6 7LW. Mon - Wed 10 - 6; Thurs 10 - 7; Fri 10 - 8; Sat 9 - 6. (imp, back, merch s-p, ind, Brit, gn, m/o, STO) 081-298 1363

● ENIGMA THE GATEWAY, 22 Keeley Road, Croydon. Mon - Fri 8.30 - 6.30; Sat 9 - 6; Sun 11 - 3.30 (imp, back, s-p, merch, Brit, gn, ind, u/g, STO, RPG & supplements) 081 680 4434

● FANTASTIC STORE, Virgin Megastore, 157-161 Western Road, Brighton BN1 2BB. Mon-Wed 9 - 6; Thurs 9 - 8; Fri-Sat 9 - 6. (imp, back, ind, u/g, s-p, gn, Brit, STO) 0273-25300

● PAPERBACK READER, 82 Queens Road, Hastings, TN34 1RL. Mon - Sat (excl Wed, closed) 9.00 - 5.30. (imp, back, ind, Brit, gn, m/o, STO, assorted 2nd hand ppbks) 0424 446749

● SIEGI'S COMICS & BAGS, Unit 3, 6 Orange St, Canterbury, Kent. Mon - Sat 9 - 6 (imp, back, s-p, ind, merch, Brit, gn, STO, tv SF, gum cards, classic sf memorabilia, m/o) 0227 470840

● SPACED OUT COMICS, 31 Hazelwick Road, Three Bridges, Crawley. (near Three Bridges train station) Mon - Sat 10.00 - 8.00, Sun by appointment only. (imp, back, s-p, ind, Brit, u/g, m/o, STO, discounts available) 0293 531736

● STRANGE DAYS, 9a The Parade, Northgate, Crawley, West Sussex RH10 2DT. Mon - Sat 9.00 - 6.00. (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, m/o, STO, RPG) 0293 522803

● STATESIDE COMICS PLC, 125 East Barnet Road, Barnet, EN4 8RF. Mon - Wed 10.00 - 7.00; Thurs & Fri 10.00 - 8.00; Sat 9.00 - 6.00; Sun 10.00 - 3.00 (or later by appointment). (imp, back, s-p, ind, u/g, Brit, frgn, hbks, tv-film & fantasy, gn, m/o, STO) 081-449 5535 (10 lines)

● TIME TREK, Shoppers World, 17 The Mall, High Street, Bromley, Kent BR1 1TR. Mon - Sat 9.00 - 5.30 (late Thurs to 8.00) (imp, back, s-p, merch, ind, Brit, u/g, gn, TV sf & film related merch, STO) 081 313 0677

● TROJAN COMICS, 14B Upper High Street, Epsom, Surrey KT17 4QJ. Mon - Fri 10.00 - 6.00 excl Thurs 10.00 - 7.00, Sat 9 - 5.30. (imp, back, merch, ind, Brit, gn) 0372-743776

● WHATEVER COMICS, The Harvey Centre, 22-24 Stour Street, moving to 2 Burgate Lane, Canterbury, Kent. Mon - Sat 10.00 - 5.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, m/o, STO, model kits) 0227 452677

MIDLANDS

● ANOTHER WORLD, 23 Silver Street, Leicester LE1 5EU. Mon - Sat 9.00 - 5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, m/o, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0533 515266

● ANOTHER WORLD, 11 Market Street, Nottingham. Mon - Sat 10.00 - 5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, m/o, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0602 484 122

● ARRIVAL COMICS, 2 Broad Street, Wolverhampton, WV1 1HP. Mon - Sat 9.00 - 5.15. imp, back, s-p, merch, ind, u/g, Brit, gn, m/o, horror videos, adult (non-porn) mags. 0902-313 660

● BOOKWORM, Unit 3 33-39 Tower Street, King's Lynn, Norfolk. Mon - Sat 11.00 - 4.00. (back, ind, u/g, Brit, gn, fantasy & sf, early Penguins, general fic & non-fic, records) 0553 760904/771880

● CENTRAL CITY COMICS 4 Eagle Street, Ipswich, Suffolk IP4 1JB. Mon - Sat 10.00 - 6.00. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, m/o, STO, wants lists with sae) 0473 233 017

● COMIC SHOWCASE, 17 Norfolk Street, Cambridge. Mon - Fri 11.00 - 6.00; Sat 9.30 - 5.30 (imp, back, s-p, ind, merch, u/g, gn, m/o, STO) 0223-69206

● COMICS UNLIMITED, 4 Clair Court, Lime Street, Bedford. Mon 9-8pm; Tues - Sat 9.00 - 6.00. (imp, back, s-p, merch, ind, gn, Brit, STO, RPG)

● FANTASTIC STORE, 6 Suffolk Street, Queensway, Birmingham B1 1LT. Mon - Fri 9.30 - 6; Sat 9 - 6. (imp, back, ind, u/g, s-p, gn, Brit, STO) 021-643 3667

● FANTASTIC STORE, Virgin Megastore, 6-8 Wheelergate, Nottingham. Mon - Sat 9 - 6. (imp, back, ind, u/g, s-p, gn, Brit, STO) 0602-476246

● FANTASY WORLD, 10 Market Square Arcade, Hanley, Stoke-on-Trent ST1 1NU. Mon - Sat 9.00 - 5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, m/o, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0782 279294 (fax 0782 202381)

● GROUND ZERO, 11 Hanley Arcade, Mansfield, Notts NG18 1NQ. Mon - Sat 9.00 - 5.00. (imp, back, merch, ind, Brit, m/o, STO, accessories) 0623 22017

● MISSION CONTROL, 282 Aylestone Road, Leicester LE2 7QT. Mon - Fri 1.30 - 9.00pm, Sat 9.30 - 6.30. (imp, back, s-p, merch, ind, gn,m/o, STO, RPG, Brit, fantasy & horror sf film tv bks. sae for details) 0533 440573

● NOSTALGIA & COMICS, 14-16 Smallbrook, Queensway, Birmingham. Mon - Thurs 9.15 - 5.45, Fri + Sat 9.15 - 6.00. (imp, back, s-p, merch, ind, u/g, Brit, gn, m/o, STO) 021 643 0143

● OUTER LIMITS 4 The Broadway, Bedford, MK40 2TH. Tues - Sat 9am - 6pm, Mon 9am - 8pm. (imp, back, s-p, merch, ind, Brit, u/g, gn, m/o, STO, RPG, video) 0234 358581

● OUTER LIMITS, 12 King Street, Luton LU1 2DP. Mon-Sat 9 - 6; Thurs late night until 8. (imp, back, s-p, merch, ind, Brit, u/g, gn, m/o, STO, RPG, video) 0582 422082

● PLANET X, 5 London Road, Worcester Mon - Sat 10.00 - 6.30. (imp, back, merch, ind, Brit, u/g, m/o, STO - advance orders taken monthly) Phone/fax: 0905 355055

● SQUONK, 25 Midland Road, Wellingborough, Northants NN8 1HA. Mon - Wed 10.00 - 5.30; closed Thurs; Fri 9.30 - 6.00; Sat 9.00 - 5.30 (imp, back, Brit, merch, ind, u/g, gn, m/o, STO) Phone/fax 0933 442340

● STRANGE TALES, 3 Hurts Yard, Nottingham NG1 6JD. Mon - Sat 10.00 - 6.00 (imp, back, s-p, ind, u/g, Brit, frgn, hbks) 0602 411 325

NORTH WEST

● ARCADIA COMICS, 12 Clarence Arcade, Stamford Street, Ashton-under-Lyne, OL6 7PT. Mon - Sat10.00 - 5.30pm (back, ind, horror & sf mags and novels, Dr Who, Trek, Brit, m/o -- sae for list) 0706 844129 (eves)

● 4th DIMENSION, Back Piccadilly, Piccadilly, Manchester. Mon - Sat 11.00 - 6.00 (back, sf & horror novels, Doctor Who, Star Trek, mags & more). 061 237 5996

● IMAGINATION STATION, Unit 28, Portland Shopping Centre, Botchergate, Carlisle, Cumbria CA1 1NT. Mon - Sat 9 - 5.00 (imp, back, s-p, merch, ind, Brit, gn, STO)

● ODYSSEY 7, 21 Hanging Ditch, Corn Exchange Buildings, Manchester M4 3ES. Mon - Sat 9.30am - 5.30pm. (imp, back, sf-fantasy-horror books, postcards, videos, badges, soundtracks, stills, LF filmbooks, Star Trek, Doctor Who.) 061 832 7044

● ODYSSEY 7, Precinct Centre, Oxford Road, Manchester M13 9RN. Mon - Sat 9.30am - 5.30pm (imp, back, sf - fantasy - horror novels, postcards, posters, badges, stills, LF film books, Star Trek, Doctor Who, etc) 061 273 6666

● OGRE BOOKS, 120 Picton Road, Wavertree, Liverpool 15. Mon - Sat 10.00 - 5.00 (imp, back, merch, ind, gn, s-p, Brit) 051 733 0149

● THUNDERBOOKS, 332 Lytham Road, Blackpool. 10.00 - 5.30 Tues, Thurs, Fri, Sat all year; Mon & Sun in season (closed Wed). Out of season open Wed, closed Sun + Mon. (imp, back, s-p, merch, ind, limited u/g, Brit, frgn, kits, limited gn, m/o, t-shirts, media collectors' items) 0253-48321

● THUNDERBOOKS II, 116 Friargate, Preston, Lancs. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, limited u/g, Brit, frgn, limited gn, m/o, kits, t-shirts, media collectors' items. 0772-204287

● THE TIME TUNNEL, 66 Edleston Road, Crewe, Cheshire CW2 7HD. Mon - Sat 10.00am - 5.30pm excl Weds. (imp, back, merch, ind, Brit, gn, model kits, toys, action figures, Dr Who, Trek)

● WORLDS APART, Acorn Gallery, 16 Newington, (city centre) Liverpool L1 4ED. Mon - Sat (excl Wed) 10.00 - 6.00; Wed 12.00 - 6.00. (imp, back, s-p, merch, ind, u/g, Brit, gn, m/o, STO, fantasy film mags, body art) 051 707 0839

NORTH EAST

● ARMADILLO, 16-22 Anlaby Road, Hull, North Humberside HU1 2PA. Mon - Sat 10.00 - 6.00; late Thurs & Fri to 8.00 (imp, back, s-p, merch, ind, Brit, gn, u/g, STO, videos, ppbks, heavy metal t-shirts. 0482 29787

● BOOKS N' COMICS, Unit 15, Forbes Building, Linthorpe Road, Middlesborough, Cleveland TS1 4AW. Mon - Sat 10.00 - 5.30 (imp, back, s-p, merch ind, u/g, gn, m/o, STO, Fleetway, horror-sf- fantasy gns, film mags, Doctor Who, Star Trek, bags boxes & accessories) 0642 249 143

● BOOKS N' COMICS, Unit 8, Regency West Mall, Princes Regent Street, Stockton-on-Tees, Cleveland. Mon - Sat 10.00 - 5.30 (imp, back, s-p, ind, merch, u/g, gn, m/o, STO, Fleetway, horror/sf fantasy gn, film mags, Doctor Who, Star Trek, boxes bags & accessories) 0642 617 241

● DELLS COMIC & BOOK STALLS, 129 Kirkgate Market, Bradford 1. Mon - Sat 9.00 - 5.00 excl Wed 9.00 - 3.00 (imp, back, merch, ind, gn, STO, horror masks, tv fantasy mags) 0274 390 541

● HAPPY PLANET, Rocks Off, 85 Westgate, Bradford, West Yorkshire BD1 2RD. Mon - Fri 10.00 - 5.30, Sat 9.30 - 6.00 (imp, back, merch, ind, s-p, Brit, STO) 0274 736 292

● NOSTALGIA & COMICS, 12 Matilda, off the Moor, Sheffield, Yorkshire. Mon - Fri 10.00 - 6.00; Sat 9.15 - 5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, m/o, original art, model kits, sf & fantasy gns, horror magazines, newspaper strip compilations) 0742 769475

● NU EARTH COMICS, 4 Davygate Centre, York Y01 2SU. Mon - Fri 10 - 5.30; Sat 9 - 5.30 (imp, back, s-p, merch, ind, u/g, Brit, gn, m/o, STO, RPG, art bks, fant-tv) 0904 611 461

● ODYSSEY, 6 Harrison Street, off Vicar Lane, Leeds LS1 6PA. Mon - Sat 9.30 - 5.30 (imp, back, LF film books, sf - fantasy - horror bks, posters, postcards, badges, stills, Trek, Who, etc) 0532 426 325

● SHEFFIELD SPACE CENTRE, 33 The Wicker, Sheffield, Yorks. Mon - Sat 10.00 - 5.00 excl Wed. (imp, back, s-p, merch, ind, gn, m/o, STO, Trek items) 0742 758905

● SKYRACK BOOK SERVICE, 51 The Superstore, Merrion Centre, Leeds LS2 8LY. Yorkshire. Mon - Sat 9.30am - 5pm; excl Weds: 9.30am - 1pm. (imp, back, ind, Brit, STO, SF hbk gn & magazines - many pulps, m/o) Established 1965.

WEST COUNTRY

● FLOPPY TONGUE COMICS, 100 Fisherton Street, Salisbury, Wiltshire SP2 7QY. Mon -Sat 9.30 - 6.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, m/o, STO) 0722 331107

● THE HOBBIT HOLE, 9 Commercial Rd, Gloucester, Glos. Mon 12.00 - 5.30; Tues - Sat 10.00 -5.30. (imp, back, merch, ind, Brit, frgn, gn, STO, T-shirts, film- tv mags and merch) 0452 309 533

● JOYS COMICS, 25 High East Street, Dorchester, Dorset DT1 1EZ. Mon - Sun 7.30 - 6. (imp back, s-p, merch, ind, Brit, frgn, u/g, gn, m/o) 0305 269737 after 6pm 833304

● WONDERWORLD, 803 Christchurch Road, Boscombe, Bournemouth, Dorset BH7 6AP. Mon - Sat 10.00 - 6.00 (imp, back, s-p, merch, ind, Brit, gn, m/o, STO, FRPG & miniatures, Games Workshop specialist stockist) 0202 422 964

● WONDERWORLD, Unit 2, Bevois St, Southampton S01 1JD. Mon - Sat 10.00 - 6.00 (imp, back, s-p, merch, ind, Brit, gn, STO, FRPG & miniatures) 0703 234815

WALES

● CARDIFF FANTASY CENTRE, 1st Floor, Jacobs Market, West Canal Wharf, Cardiff. Sats only 9.30 - 5.00. (imp, back s-p, merch, ind, gn, computerised STO, videos; estabi 12 yrs) 0222 563005

● COMIX SHOPPE, 13 Shoppers Walk, Swansea SA1 3AY. Mon - Fri 10.00 - 5.00, Sat 10.00 - 5.30. (imp, back, s-p, merch, ind, Brit, gn, m/o, STO, u/g, film/tv magazines) 0792 642097

● FORBIDDEN PLANET, 5 Duke Street, Cardiff. Mon - Sat 10.00 - 5.30 excl Thurs 10.00 - 6.30. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 0222 228885

● JOURNEY INTO MYSTERY, The Emporium, 34 Castle Arcade, Cardiff. Thurs - Sat 10.00 - 5.30 (imp, back, s-p, ind, u/g, gn, STO)

● NEGATIVE ZONE, Provision Market Gallery, High Street, Newport, Gwent NP9 1DD. Mon - Sat 9.00 - 5.00. (imp, back, s-p, ind, Brit, STO) 0633 222159

SCOTLAND

● AKA BOOKS & COMICS, 33 Virginia Street, Glasgow G1 1TU. Mon - Sat 10.00 - 5.30; Sun 12.00 - 5.00. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 041 552 8731

● AKA BOOKS & COMICS, 25 Parnie Street, Glasgow G1 5RJ Mon - Sat 10.00 - 5.00pm; Sun 12.00 - 5.00 (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn) 041 552 6692

● BLACK HOLE COMIC SHOP, The Market Hall, Wellgate Centre, Dundee. Mon - Sat 9.00 - 5.30 (imp, back, ind, u/g, STO) 0382 21037

● DEAD HEAD COMICS, 44 Victoria Street, Edinburgh, EH1 2JW. Mon - Wed, Fri, Sat: 10.00 - 6.30; Thurs 11.00 - 7.30; Sunday 12.00 - 4.00. (imp, back, s-p, ind, Brit,gn, STO) 031 226 2774

● FORBIDDEN PLANET, 168 Buchanan Street, Glasgow G1 2LW. Mon to Wed 10.00 - 5.30; Thurs + Fri 10.00 - 6.00; Sat 10.00 - 5.30. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 041 331 1215

● FUTURE SHOCK, 89 Byres Rd, Partick, Glasgow G11. Mon - Sat 10.00 - 6.00; Sunday 1.00 - 5.00. (imp, back, merch, ind, u/g, Brit, gn, m/o, STO, SF & horror gn & hbk, film bks & mags, artwork, jewellery) 041 339 8184

● GRAFFIX LIT, 26 The Arcade, Stirling. Mon - Sat 10.00 - 5.30. (imp, back, merch, ind, u/g, Brit, STO, videos, m/o -- send wants) 0786 51885

● PARKER'S COMICS, 340 King Street, Aberdeen AB2 3BJ. Mon - Fri 9.00 - 5.00; Sat 11.00 - 5.00 (imp, back, frgn, u/g, gn, m/o, STO) 0224 635835 fax: 647952

● PAUL'S COMICS, The Barras Market, Glasgow. Saturday & Sunday 8.30 - 4.30. (imp, back, ind, STO, m/o: PO Box 932, Glasgow G21 1YY, sae for want list) Mon - Fri: 041 557 1186

● SCIENCE FICTION BOOKSHOP, 40 - 42 West Cross Causeway, Edinburgh, EH6 9JP. Mon - Sat 10.00 - 5.30, excl Thurs till 6.30. (imp, back, s-p, merch, ind, Brit, frgn, gn, m/o, STO) 031-667 0426

NORTHERN IRELAND

● TALISMAN COMICS, 47 Winetavern Street, Belfast BT1 1JQ Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 0232-438 744

CHANNEL ISLANDS

● TRICK OR TREAT, 15 Esplanade, St Helier, Jersey JE2 3QA Mon - Sat 10.00 - 6.00 (imp, back, s-p, ind, merch, Brit, French, u/g, gn, STO, fantasy film & tv mags, m/o -- send wants lists) 0534-67429

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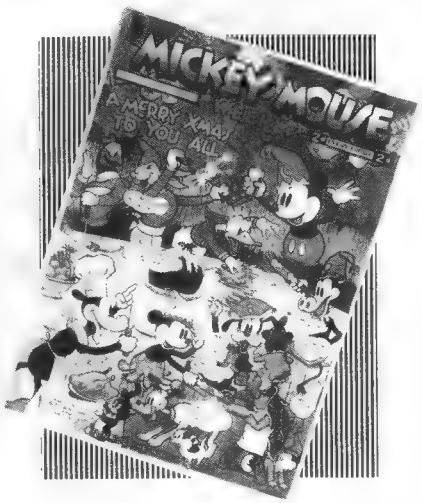

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Key to abbreviations used:
1 & 2 + 3 = Writer & penciller + inker
***sqbd** = perfect bound; squared spine; without staples*
***RO** = Ronalds print, good white paper*
***b&w** = black & white content*
***hbk** = hardback (book) edition*
***tpbk** = trade paperback, squarebound comicbook sized*
***Xpg** = X number of interior pages*
***V** = violence; **N** = nudity; **S** = sex*

SHIPPING: JANUARY '92

All 32pg colour titles unless stated

AARDVARK

<> **Cerebus 154** (Sim & Gerhard) "Mothers & Daughters" b&w $2.25
<> **Cerebus: Church & State 23** Reprints **Cerebus** 73. b&w $2.00
<> **Cerebus: Church & State 24** Reprints **Cerebus** 74. b&w $2.00
<> **Cerebus: Church & State 25** Reprints **Cerebus** 75. b&w $2.00

AC COMICS

<> **Femforce 45** (Black & Turner) Azagoth, Laura's mentor, discovers that Nightveil's twin is the source of Femforce's problems. $2.75
<> **Jungle Girls 3** (The Count, Ensign & Heike) "Greed": Tara in a jungle treasure-hunt drama; "Cave Girl" (Powell) reprint; Fiction House reprint of a Tiger Girl story; Irish McCalla (Feret). b&w $2.75

ADVENTURE

<> **Alien Nation: Public Enemy 2** (of 4; Cunningham & Carruthers + Wise) It's six years down line, and just when the Wehlnistrata are feeling secure, there are more mysterious deaths... $2.50
<> **Blood of the Apes 3** (of 4; Mann & Goodhart) Tonus the Butcher has second thoughts about Valia's true nature. b&w $2.50
<> **Extreme: The Artwork of Rob Liefeld** Review and preview of **X-Force** artist, with a 4-page preview of Adventure's **Youngblood**, a checklist of published work and an interview with Liefeld. Silver-foil embossed cover. 72pg $4.95
<> **Paranoia 2** (of 6; O'Connor & Kipper) King-R-Thur-2 all-actioner, including an experiment with a mood-altering helmet. $2.95
<> **Planet of the Apes 20** (Marshall, Wyman & Pallot) More Ape Riders adventures when Mojo and the "wild bunch" take on a maverick member of the Lightfoot Tribe who's undertaken a dangerous kidnapping. b&w $2.50
<> **Rocket Ranger 2** (of 6; Mann & Khato) Rescheduled. $2.95
<> **Re-Animator 3** (of 3; S.Jones & C. Jones) Conclusion of the film adaptation, in which West and Cain tackle the ominous Dr. Hill. Mature readers. $2.95

CALIBER

<> **Airwaves 6** (Rodia & Lark) More revelations about the true nature of Jon Pure's and Spectre's roles. b&w $2.50
<> **Deadkiller** (Garrett & McCain) Collecting the *Deadkiller* serial from **Deadworld**. Mature. b&w $2.95
<> **Diva's 2** (McKelvy & Eason) The boarding-school girls escape to the drugs and alcohol-infested world of New York clubland. b&w $2.50
<> **The Electric Shark** (Lanier) Morality and reality are tuned inside out in this "surreal" one-shot story. Mature readers. b&w $3.50
<> **Guns of Shar-pei 2** (of 3; Sniegoski & Masztal) Continuing the story of the genetically engineered dog of war. Mature readers. b&w $2.95
<> **Plasma Baby 3** (of 3; Waxman) Conclusion of the series sees an oblivious Baby playing with beached whales while the Monster Gods loom. Mature readers. b&w $2.50
<> **Random Thoughts** (Csutoras & Gaudiano) One-shot collection previously published in **Caliber Presents**. Mature. b&w $3.50
<> **Spunky Todd... The Psychic Boy** (Bendis) Satirical look at life and the "sequential art" industry featuring Spunky Todd, "the guy who can read the minds of women". Mature readers. b&w $2.95
<> **Virage** (Schaefer) Pin-ups from the Good Girl artist, including 3 pages featuring Betty Page. Adult, N. $2.50
<> **Zone Continuum 1** (Zick) From **The Argosy** creator, a new SF fantasy-thriller. Mature readers. Regular and deluxe. $2.95/$4.95

COMICO

<> **Elementals 25** (Herman, Leeke & Trais) While Cold Mary spells doom for paranormals in Asgard, Fathom and Walker join in the fight against the Oblivion forces. $2.50
<> **Elementals Sex Special** (Herman, Leeke & Butler) Ghost Girl is revealed as the source of the hauntings, and the true nature of Morningstar's affair with the AC/DC Shapeshifter is revealed. Adult, N, S. $2.95
<> **Kelly Jones Portfolio** **Sandman, Deadman, Batman/Dracula** and forthcoming *Aliens* series artist re-interprets his favourite characters. Ten colour plates. $19.95
<> **Secret of the Dwarves 1** (Walsh & Wenzel) Tales of the rise and fall of the ancient races from **The Hobbit** graphic novel. $2.50

CONTINUITY

<> **Armor 15** (Stone, Veluto & Nebres) Armor's estranged sister Scarlet returns to her home town, searching for clues about her childhood. $2.50
<> **Bucky O'Hare Limited Hardback Graphic Novel** (Hama & Golden) Signed and numbered, limited to 2,000 copies. $30.00
<> **Bucky O'Hare Vol. 2 #2** (Stone & Coates + J. Adams) Adaptation of animated series. $2.50
<> **Cyberrad Vol. 2** (Stone & Bennett) "I, Machine", part 1: CyberRad sets about finding out the source of his mutation. Available in both direct and newsstand edition, with the former, including previews of Adams' work for future issues and a die-cut cover revealing a hologram. $2.95/$2.50
<> **Ms Mystic 12** (Stone & Bary + Drake) Past sins come home to roost when Urth 4 exacts retribution on Ms Mystic. $2.50
<> **Neal Adams Portfolio - Set C** Regular and deluxe, featuring cover paintings from Ballantine Books' *Tarzan* novels. $10.00/$15.00

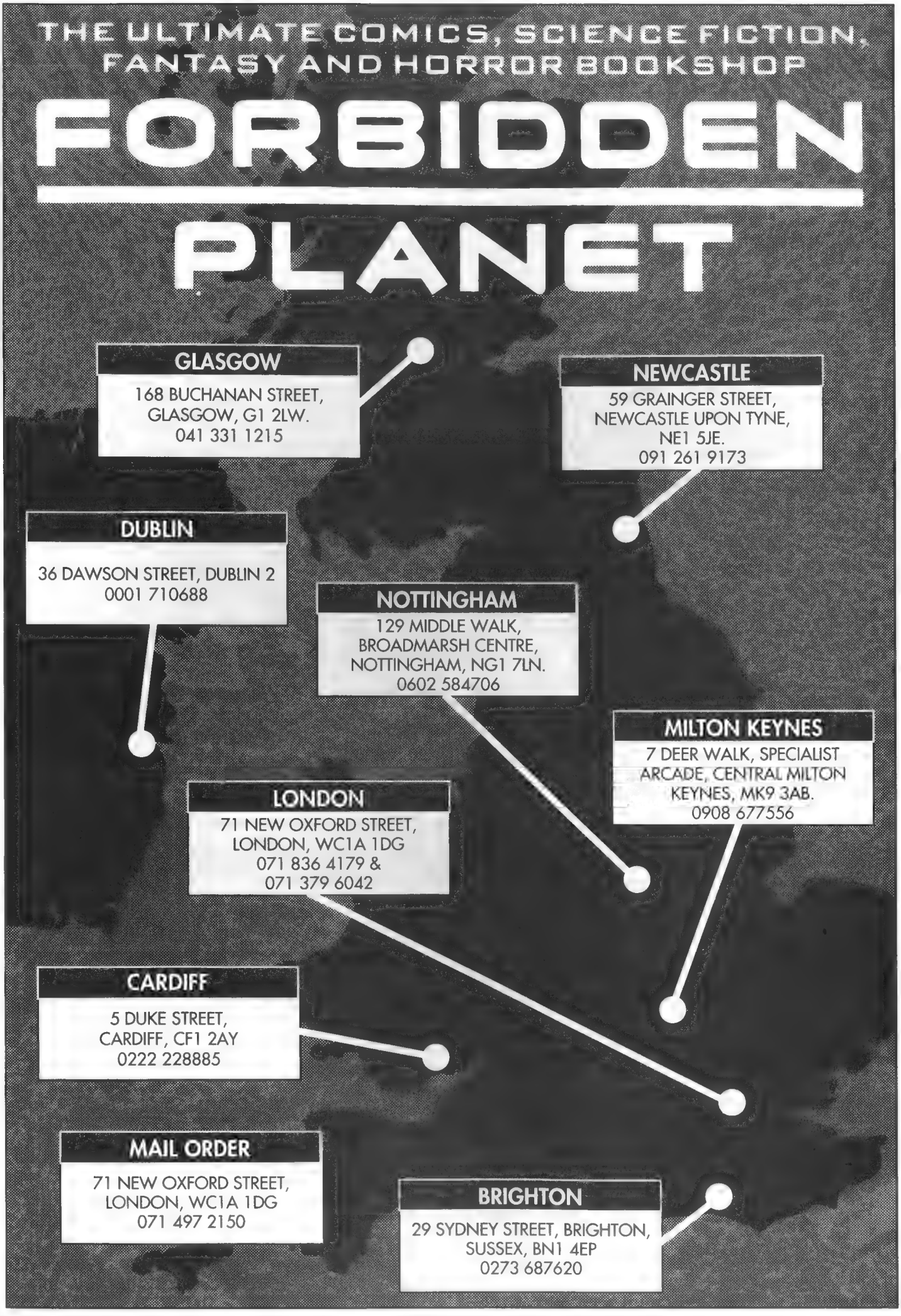
DARK HORSE

<> **Aliens: Genocide 3** (of 4; Arcudi & Willis + Story) The marines touch down on the Alien world to kidnap the Queen, but find the planet home to a civil war. Cover: Suydam. $2.50
<> **Cheval Noir 26** Prestige format. "The Man From Ciguri" (Moebius; new material); "In Dreams" (Tanaka); "Jordan" (part 4; Makyo & Rossi); "Adieu, Brindavoine" (part 3; Tardi); "Tree-Heart" (part 3; Comes); "Hellcats of Normandy" (Cailleteau & Vatine); "Angriest Dog in the World" (David Lynch); "Post-Apocalypse" (Elliott). Cover: Moebius. Mature readers. b&w. 64pg $3.95
<> **The Compleat Aliens Hardcover Limited Edition** Collected *Aliens* material. Ribbon bookmark and "art gallery" reprinting covers. Limited to 1,000. Part-colour. 490pg $99.95
<> **Dark Horse Presents 58** "Alien Fire" (Smith & Vincent); "Sin City" (Miller); "The Creep" (Arcudi & Eaglesham); "Fancies" (Duffy & Chacon). Cover: Vincent. b&w $2.25
<> **Deadline U.S.A. 1 & 3** (various) Bi-monthly anthology of UK and US-sourced strips. b&w $9.95
<> **Next Men 1** (John Byrne) Continuing from **Dark Horse Presents** 54-57, in which the Next Men find that their escape from their captors isn't certain, as they find themselves fighting for their lives on an unknown planet. Silver foil-embossed cover. Mature readers. $2.50
<> **Predator: Bloody Sands of Time 1** (of 2; Barry and Warner) An old diary leads to the revelation that there was a Predator presence during World War I. $2.50
<> **Primal: From the Cradle to the Grave** (Barker, Chichester, Saltzgaber & Van Fleet) In Clive Barker's first comics-dedicated script, The Riven, who feed on human fear, are used for the first time in a military experiment. Mature readers. 64pg $9.95
<> **Tales of Ordinary Madness 1** (of 4; Bourne & Allred) "Paranoid": A study of The Doctor and one of his paranoid patients. Mature readers. b&w $2.50
<> **The Terminator: Enemy Within 3** (of 4; Edgington & Giarrano) Mary and Dudley strive to stop Hollister keeping Cyberdyne in business. Cover: Bisley. Mature readers. $2.50
<> **Vampirella 3** (of 4; Busiek, LaChance & Nyberg) Dream sequence featuring the hot vampire. Published by Harris, distributed by D.H. b&w $3.95
<> **The Venus Wars 10** (Yasuhiko) Ken Seno and the Hound riders win a round against Ishtar's Second Army. b&w $2.50

DC COMICS

SHIPPING JANUARY 14TH

<> **Batman: Gotham Nights 1** (of 4; Ostrander & Mitchell) Batman's one-man campaign to maintain law and order - seen from the Gothamites' view, using Anton Furst's production drawings for the *Batman* movie. $1.25
<> **Batman: The Sunday Classics Limited Hardback Edition** 1940s colour strips, creator biographies and photos, artwork. Co-published with Kitchen Sink Press. Limitation: 2,000. 208pg RO $75.00
<> **Batman: The Holy Terror** (Brennert & Breyfogle) First in the *Elseworlds Series*, where church is integrated into state, and Bruce Wayne is about to enter the priesthood - but learns that in fact his parents' deaths were santioned by the government. RO. $4.95
<> **The Black Hood 4** (Wheatley &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<> **Flash 60** (Messner-Loebs & Whigham + Marzan Jr.) Flash and Power Girl are hot on the trail of the terrorist, The Last Resort.$1.00

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<> **Superman: The Man of Steel 9** (L. Simonson & Bogdanove + Janke) "Panic in the Sky", part 1: Brainiac's ship attacks Metropolis whilst *he*, unknown to Superman, is conquering the Warworld. To be continued in **Superman 65**. $1.00

<> **The Web 7** (Strazewski & Artis + Wray) Powell Jennings' superhero potential is put to the test. $1.00

<> **Who's Who 13** (of 16) Villain-pack: "The Joker" (Bolland); "Blackfire" (Adams); "Ra's al Ghul" (Stelfreeze); "Mr Mxyzptlk" (Bogdanove & Janke); "Eclipso" (Giffen & Mitchell); "Arkham Asylum" (Hughes). RO $4.95

SHIPPING JANUARY 21ST

<> **Aquaman 4** (S. McLaughlin & Hooper + Dvorak) While Tritonis has declared war on Poseidonis, Aquaman's time is more than counted for when he confronts the Mermen's hero, Iquila. $1.00

<> **Batman 475** (Grant & Breyfogle) Scarface, with sidekick The Ventriloquist begin their mission to take ofver Gothan City's underworld. Continues in **Detective Comics 642**. $1.00

<> **The Demon 21** (Grant & Semeiks + Smith) Mutual benefits could be gained for both Etrigan and Jason Blood when they meet on the way back to Gotham - if only they can come to an agreement... guest-starring Lobo. RO $1.50

<> **Hellblazer 51** (Smith & Phillips) John Constantine visits a laundromat/laundrette when demonically possessed. Mature readers. RO $1.75

<> **The Jaguar 8** (Impact Comics; Messner-Loebs & Wojtkiewicz + Marzan, Jr.) Maria is wounded during an encounter with the followers of Purge, leader of the Aryan League. $1.00

<> **Justice League America 60** (Giffen & DeMatteis + Maguire + Austin) "Breakdowns", part 15, has the Justice League making its most significant decision to date: whether to stay together. $1.00

<> **Legion of Super-Heroes 27** (Giffen & T. Bierbaum + Pearson + Harris) Revelations about teenage Legionaires and the Legion SUBS, Timber Wolf: meanwhile, the real Leaguers deal with B.I.O.N. $1.75

<> **The New Titans 84** (Wolfman & Grummett + Vey) "Titans Hunt", part 3 (of 3): The Titans go through a regeneration when one of their original members is killed; only to be replaced by a new, improved version. $1.75

<> **Outlaws 7** (of 8; Friedman & McDonnell) Hood and co. are forced to take refuge from the King's men in Father Bruno's church, preparing themselves for the stand against the Lord Conductor. RO $1.95

<> **Question: Thunder Over the Abyss Trade Paperback** (O'Neil & Cowan + Magyar) Collecting **The Question** 1-5. Cover: Cowan. Mature readers. RO 160pg $12.95

<> **Sandman 36** (Talbot & McManus) "A Game of You", part 5: A decisive confrontation with the Cuckoo is on the agenda when Thessaly, Hazel and Foxglove enter

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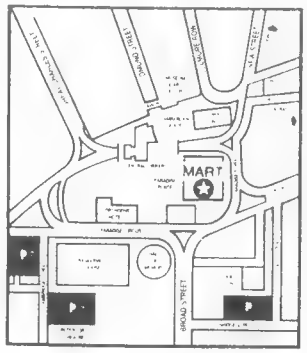

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SHIPPING JANUARY 28TH

<> **Adventures of Superman 488** (Ordway & Grummett + Hazelwood) "Panic in the Sky", part 3: Superman uses a classic device - Kryptonian code-words - to turn the tide in the battle against Brainiac. Continues in **Action 675**. $1.00

<> **Animal Man 45** (T. Veitch & Dillon) Return of the revitlised Penalizer, and a revelation about his secret connection with Animal Man's runaway son. Cover: Bolland. $1.75

<> **Batman: Legends of the Dark Knight 28** (Wagner) "Faces", part 1 (of 3). Introducing the Batman/Grendel artist/writer, as Harvey Dent falls once again under the influence of his worse half in a Caribbean murder-mystery. $1.75

<> **The Brave and the Bold 4** (of 6; Baron & Pensa) Green Arrow is on trial, while Butcher and the Question are on the run. Meanwhile, Black Canary deals with the Indians, their IRA terrorist and the Canadian Mounties. $1.75

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<> **L.E.G.I.O.N. '92 #37** (Grant & Kitson + Nichols) Max G'odd's intergalactic ninjas attack the L.E.G.I.O.N. headquarters, while Lobo finally tracks down the Ice Man. cover: Maguire. RO $1.50

<> **The Ray 2** (of 6; Harris & Quesada + Nichols) Show-down between The Ray and his father - the Golden Age Ray, with the former demanding the truth of his origins. $1.00

<> **Shado: Song of the Dragon 1** (of 4; Grell & M. Davis + Morrow) When a World War II veteran discovers that there is a blood-debt to be paid to the Yakuza for an ancient samurai sword, super-archer Shado is dragged into the ensuing conflict and finds her life - and that of her son is at risk. Mature readers. $4.95

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<> **Starman 44** (Strazewski & Calimee + Richardson) "Shadows", part 3 (of 4). Lobo faces a teamed-up Starman and Eclipso. Cover: Mignola. $1.25

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SHIPPING FEBRUARY 4TH

<> **Action Comics 675** (Stern & McLeod + Rodier) "Panic in the Sky", part 4: Draaga defects to Superman's faction in the Warworld battle. Continues in **Superman: The Man of Steel 10**. Cover: Jurgens & McLeod. $1.00

<> **Batman vs. Predator 3** (of 3; Gibbons & Andy and Adam Kubert) Wounded Batman manages to lure the Predator into the Batcave, and thus the scene is set for the final act. Direct (prestige format) and newsstand editions. $4.95/$1.95

<> **The Comet 9** (Impact Comics; Lyle & Hanna) Rob Conners (the Comet) loses vital time when he goes home to change into his costume. $1.00

<> **Detective Comics 642** (Grant & Aparo + M. DeCarlo) Scarface and co. fight with the Street Demonzm.1 over the local drug trade. Meanwhile, Batman decides to reveal his alter ego to Vicky Vale. Continues in **Batman 476**. $1.00

<> **Doctor Fate 38** (Joyner & Rayner + Bryant) Nelson experiences a flashback which leads to him meeting "The Spirit Motor" and a scientist who may change Fate's future. RO $1.75

<> **Doom Patrol 53** (Morrison & Steacy) "And Men Shall Call Him Hero": parody of '60s comics traditions. Cover: Bisley. Mature readers. RO $1.50

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DRAWN & QUARTERLY

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ECLIPSE

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EPIC / MARVEL

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<> **Metropol 12** (McKeever) Eddy Current decides to join in on the Angel's side. Mature readers. $2.95

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FANTAGRAPHICS

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<> **Saved by the Bell 1 - The Series** (DeCesare & Rosen + Selig) Adaptation of the NBC live-action series. $1.25

<> **Spooky 3** $1.25

<> **Tom & Jerry Adventures 1** (Barks) $1.25

<> **Woody Woodpecker Adventures 1** (Lantz) $1.25

INNOVATION

<> **Interview with the Vampire 3** (of 12; Wood & Moeller) Mature readers. $2.50

<> **Lost in Space Annual 1** (Ferrer, Mumy, Campiti & Broderick Jr., Dutkiewicz & Kryssing) 44pg $2.95

<> **Nightmares on Elm Street 5** (Mangels & Rolo + Kryssing) "Loose Ends", part 3: Gordon has presentiments of danger. Mature readers. $2.50

<> **The Vampire Lestat Limited Edition Hardcover** (Perozich, Gross, Phillips, Muller & Suchit) Cover: Bolton. Mature readers. 388pg $59.95

<> **Quantum Leap 5** $2.50

JADEMAN COMICS

<> **The Blood Sword 43** $1.95

<> **The Blood Sword Dynasty 30** $1.25

<> **Drunken Fist 43** $1.95

<> **The Force of Buddha's Palm 43** $1.95

<> **The Iron Marshall 20** $1.75

<> **Oriental Heroes 43** $1.95

KITCHEN SINK

<> **Baseball Comics 2** (Feiffer, Eisner & Grandenetti) $3.95

<> **Flash Gordon Vol. 3: The Tides of War** Reprint. $21.95

<> **Grateful Dead Comix 4** (various) Magazine format. $4.95

<> **The Spirit 87** Reprinting the last five stories from the **Outer Space Spirit**, 1952. New cover: Eisner. b&w $2.00

<> **To the Heart of the Storm** (Graphic novel; Eisner) Eisner looks at a family's history against a background of war and prejudice in a largely autobiographical novel. b&w 208pg $14.95

MARVEL COMICS

SHIPPING JANUARY 7TH

<> **Avengers West Coast 80** (Thomas & Ross + Dzon) "Operation Galactic Storm", part 2 (of 19): Launch of the multi-cross-over, with Captain America, Quasar and Rick Jones guesting. $1.25

<> **Bullwinkle & Rocky Trade Paperback** (Manak, Colon & Milgrom) Collecting **Bullwinkle & Rocky** 1-10. $4.95

<> **Captain America 398** (Gruenwald & Levins + Bulanadi) "Operation Galactic Storm", part 1 (of 19): Multi-crossover storyline, with the Kree, Skrull and Shi'ar empires at war. $1.25

<> **Daredevil 302** (Chichester & Weeks + Williamson) With the Kingpin defeated, DD struggles against the Owl's attempts to control the NY underworld. $1.25

<> **Darkhawk 13** (Fingeroth & Manley + Villagran) "Heart of the Hawk", part 4 (of 6): Darkhawk's plane crashes, and he's washed ashore on Venom's island. $1.25

<> **Fantastic Four Bookshelf Edition** (Simonson & A. Adams, Thibert + Milgrom) Collecting **FF** 347-9, with Spider-Man, the Hulk, Logan and Ghost Rider confronting the Moleman and a renegade Skrull. $5.95

<> **Hawkeye Trade Paperback** (Gruenwald & Breeding + Bulanadi) Reprinting the four-issue miniseries. 96pg $7.95

<> **Marvel Comics Presents 97** "Wolverine", part 5 (of6; Truman & Fox + Kwapisz); "Chameleon", part 1 (of 2; Slott); "Two-Gun Kid" (Slott & Kane); "Ghost Rider & Cable", part 8 (of 8; Mackie & Yapp + Larosa) $1.50

<> **Marvel Masterworks Vol. 17: Daredevil 1-11** (Lee & Orlando, Everett, Powell, Wood) Re-coloured artwork with embossed jacket. Hardback. 264pg $34.95

<> **Marvel Universe - Master Edition 12** Including Silver Surfer, Black Cat, Loki, Mister Hyde and Nightcrawler. $3.95

<> **Namor the Sub-Mariner 24** (Byrne and Wiacek) Wolverine vs. Namor. $1.25

<> **NFL Superpro 6** (Dixon & Delbo + DeCarlo) Superpro hits out against racism. $1.25

<> **The Pirates of Dark Water 5** (of 9; Zimmerman & Zick + Akin) Based on the animated FOX series: Tula betrays the quest and steals

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PREVIEWS

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the first treasure and mystical compass. $1.25

<> **She-Hulk 37** (Byrne and K. Williams) Jen fights with the Living Laser. RO $1.75

<> **The Uncanny X-Men 286** (Byrne & Lee, Portacio & Thibert) The X-Men get a bad press when they leave Colossus's brother on the other side of a time warp while trying to stop Bishop destroying the world. $1.25

<> **Web of Spider-Man 86** (Mackie & Savuik + DeLaRosa) "The Name of the Rose", part 3 (of 6): The Rose agrees to get the Hobgoblin out of jail in exchange for Spider-Man's death. $1.25

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<> **Alpha Flight 106** (Lobdell & Pacella + Panosian) Northstar calls a press conference to tell the world that he's gay. RO $1.75

<> **Amazing Spider-Man 360** (Michelinie & Marinnan + Emberlin) When Spider-Man catches a white collar criminal Cardiac's keen to get a piece. $1.25

<> **Barbie 15** (Trusiani & Brock + Lucas) Barbie gets cute in an Egyptian mystery. RO $1.25

<> **Bill & Ted's Excellent Comic Book 4** (Dorkin and DeStefano) Continued adaptation from the feature film with the time-tripping duo. $1.25

<> **Boy's Ranch Hardcover** (Simon & Kirby) Classic '50s reprint. $39.95

<> **Destroyer 4** (of 4; Murray & Cockrum + Fredericks) Remo comes to the rescue of the latest victim of fast-food consumerism - a brontosaurus. Cover: Simonson. RO $1.95

<> **Ghost Rider 23** (Mackie & Texeira) Ghost Rider's strength is tried when he attempts to release himself and others entrapped in a collapsed building. $1.75

<> **Hook 4** (of 4; Vess & various) Concluding the adaptation of Spielberg's film *Hook*. $1.00

<> **Punisher War Zone 1** (of 6; Dixon & Romita Jr. + Janson) Micro and the Punisher fall out, leaving the latter to continue his campaign to infiltrate the Mafia alone. $2.25

<> **Quasar 32** (Gruenwald & Capullo + Candelario) "Operation Galactic Storm", part 3 (of 19) The multi-cross-over continues. (Note: #32 also appears as a newsstand edition, but is called #1.) $1.25

<> **Savage Sword of Conan 195** (R. Thomas & J. Buscema + Chan) Conan is captured and tortured by the Yamatains, and inevitably forced to exact horrible revenge when he gets free. $2.25

<> **Sleepwalker 10** (Budiansky & Blevins + Manley) The government-devised Dream Team is on the look-out for its prey: Sleepwalker. $1.25

<> **Wolverine 52** (Hama & Silvestri + Green) The threat of the maverick Spiral forces Wolverine into an alliance with Mystique, ex-leader of the Freedom Force. RO $1.75

<> **Wonder Man 7** (G. Jones & Johnson + Harps) "Operation Galactic Storm", part 4 (of 19) More of the multi-crossover intergalactic storyline. $1.25

SHIPPING JANUARY 21ST

<> **Amazing Fantasy 15** (Marvel Milestone Edition; Lee & Ditko) Reprint. $2.95

<> **Avengers 345** (Harras & Epting + Palmer) "Operation Galactic Storm", part 5 (of 19) Another co-opt for the cross-over storyline. $1.25

<> **Conan the Barbarian 254** (R. Thomas & Docherty + Chan) Conan beefs it out with **Doctor Strange** villain Shuma-Gorath. $1.25

<> **Death's Head II #1** (of 4; Abnett & Sharp + Lanning) Rescheduled and revised, promised for the third time with US Universe prop for UK creation. The revamped Death's Head's mission is to collect the brains of the universe's greatest thinkers, but he's unprepared for the sort of struggle the **FF**'s Reed Richards puts up. $1.75

<> **Excalibur 48** (A. Davis and & Farmer) Kitty and Alistair discover the Anti-Phoenix while on an archaeological dig in Ireland. $1.75

<> **G. I. Joe 122** (Hama & Wildman + Emberlin) Conclusion of "Return to the Silent Castle", in which the Ninja Force clash with COBRA's Slice & Dice. $1.25

<> **Guardians of the Galaxy 22** (Valentino & Montano) Rancor searches for Wolverine, and Starhawk returns. $1.25

<> **Idol 1** (of 4; G. Jones & Randall + Mattsson) While filming on the site of a deserted military complex a crew and cast find themselves under attack from a mad and bad scientist: Rachel "Idol" Ahmed finds the strength to keep the threat at bay. $1.95

<> **Incredible Hulk 391** (David & Keown + Farmer) "War and Pieces" part 2 (of 3): Cameo appearance by X-Factor. $1.25

<> **Marvel Age 110** Featuring selected material on the new **Luke Cage** series. $1.00

<> **Marvel Tales 259** (Stern & Romita Jr. + Romita Sr.) Reprinting part one of the three-part introduction of the Hobgoblin from **Amazing Spider-Man 249**. $1.25

<> **Olympians 2** (of 2; Jewell & Chaloner + Martin) Conclusion of the super-hero parody. $3.95

<> **Punisher 61** (Baron & Mayerik A. Williamson) Yes, this is the issue where Frank Castle emerges from under the plastic surgeon's knife as a black man... $1.25

<> **SHIELD 33** (Lobdell & Stiner + Hudson) Fury starts his recruitment programme to create a super-powered SHIELD team. RO $1.75

<> **Spider-Man 20** (Larsen) "Revenge of the Sinister Six", part 3 (of 5): Doctor Octopus falls victim to the Sinister Six. RO $1.75

<> **Warlock and the Infinity Watch 1** (Starlin & Medina + Austin) Introduction of the Infinity Gauntlet members. RO $1.75

<> **What If? 35** "Time Quake", part 1 (of 5): What if the Fantastic Five fought Doctor Doom? $1.25

<> **X-Factor 76** (David & Stroman + Milgrom) With the Hulk and the Panteon guesting. $1.25

<> **X-Men 6** (Byrne & J. Lee +

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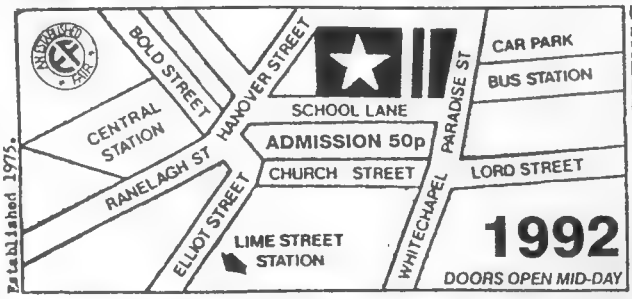

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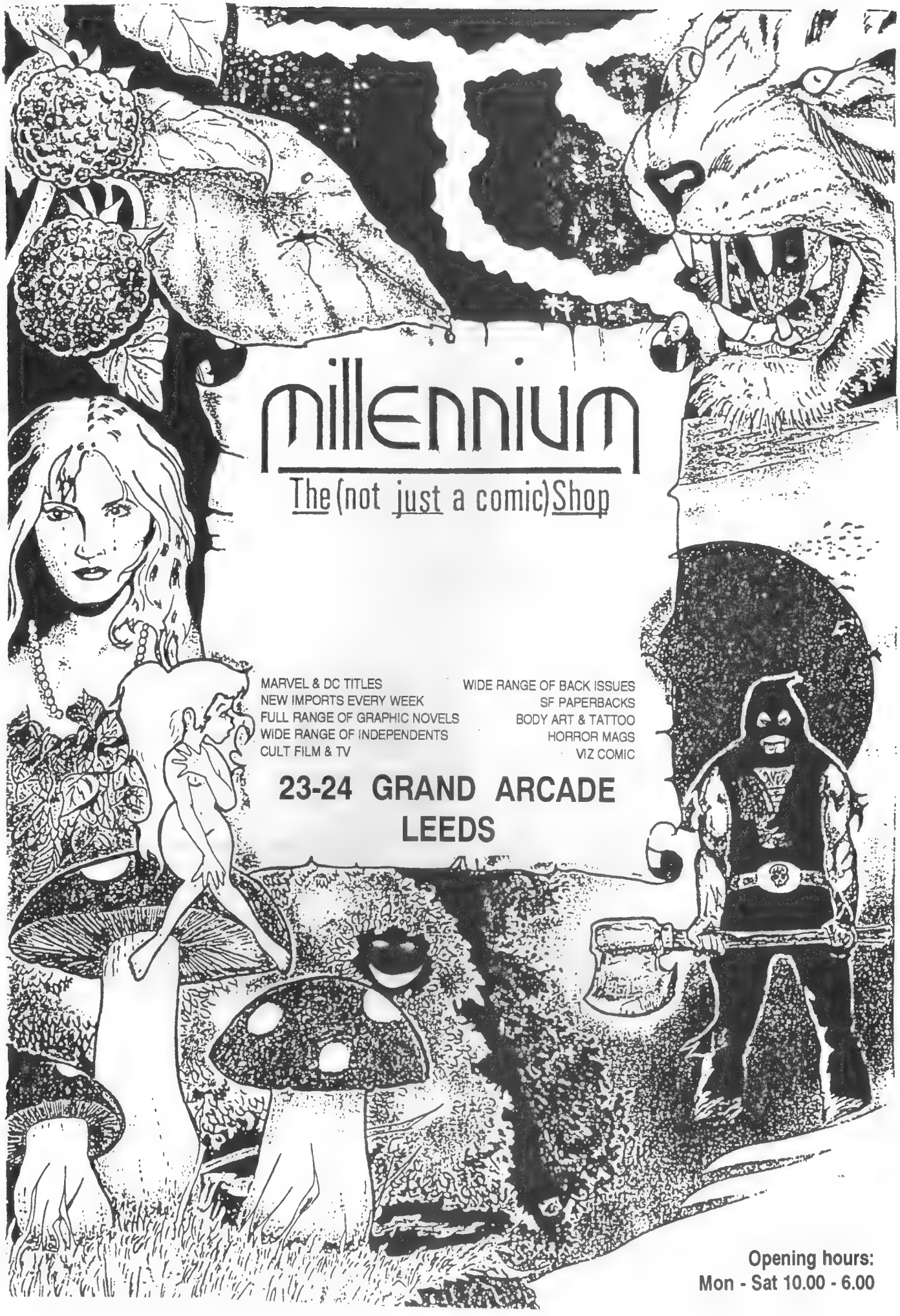
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Williams) Wolverine's in severe danger of being humiliated as the X-Men combat Omega Red to save his skin. $1.25

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<> **Barbie Fashion 15** (Trusiani & Slate, Cool Brock, Albrecht + Mushynsky) Barbie does her Princess bit visiting a day-care centre and gets a nasty fright in a ghost town. $1.25

<> **Captain Planet 6** (of 12; Dutter & Delbo + Baskerville) Captain Pollution sets about destroying Gaia. $1.25

<> **Conan Saga 60** (Thomas & Buscema + Nebres) An Hyrkanian tale from Conan's past, where a beast-god is intent on ruling the world. $2.25

<> **Deathlok 9** (Wright & Cowan + Manley) Ghost Rider guests, while Deathlok deals with the Spirit of Vengeance. RO $1.75

<> **Defenders of Dynatron City 2** (of 6; Purcell & Cirocco) Adaptation of the tv series and video game; this issue - origins. $1.25

<> **Doctor Strange 39** (R. Thomas & Isherwood) "The Fear Lord Epic", part 2 (of 4): Strange fights The Dweller in Darkness, D'Spayre, Nightmare, the Fear-Eaters and Screcrow, all of whom plan to turn the world's sky dark. $1.75

<> **Fantastic Four 362** (DeFalco & Ryan + Bulanadi) Reed Richards carelessly lets a new villain loose. Spider-Man guests. $1.25

<> **Iron Man 278** (Kaminski & Ryan + Wiacek) "Operation Galactic Storm", part 6 (of 19). With Captain America guesting. $1.25

<> **James Bond Jr. 3** (C. Hamilton & Capaldi) "Earthcracker" - Bond in Peru, dealing with Goldfinger.$1.25

<> **Kid 'n' Play 2** (Coye & Frazier + Boyd) Another spin-off product from the Kid 'n' Play *House Party* films. This issue, Kid 'N' Play are conned by a drugs-dealing basketball star. $1.25

<> **Marvel Universe - Master Edition 16** RO $4.50

<> **Moon Knight 36** (Kavanaugh & Garney + Palmer) "Blood Brothers", part 2 (of 4): The Punisher wants to send Marc Spector's brother back to the grave. RO $1.75

<> **The 'Nam 66** (Dixon & Heath) Ice and Speed track down a V. C. who seems to be responsible for many American deaths. RO $1.75

<> **New Warriors 21** (Nicieza & Bagley + Mahlstedt) While Night Thrasher finds out more about the Taylor Foundation, the Warriors try to help Marvel Boy, imprisoned for his father's murder. $1.25

<> **Punisher War Journal 40** (Dixon & Wagner) RO $1.75

<> **Silver Surfer 63** (Marz & Lim + Christopher) Following on from a **Silver Surfer Annual** story, Garnok has trapped SS on a world of the dead. $1.25

<> **Spectacular Spider-Man 186** (DeMatteis & S. Buscema) "Funeral Arrangements", part 1 (of 3): The Vulture makes a final request before dying - to make up with all his enemies... $1.25

<> **Spider-Man: Torment Trade Paperback** (McFarlane) Reprinting **Spider-Man** 1-5. Cover: McFarlane. 128pg $12.95

<> **Thor 445** (DeFalco & Frenz + Milgrom) "Operation Galactic Storm", part 7 (of 19): more from this month's multi-cross-over storyline. $1.25

<> **What The?! 17** "Teaming up for Money" (Gillis & Barta): Wulverean and the Pulveriser go for gold; "Hoagg's Space Ark" (Dutter & Costanza), starring Spider-Ham; "Sleepgawker" (Lobdell & Dan & David Day) - getting bored with the same old dreams; "The Fantastical Four World Tour" (Busiek & Howell) - you're never too old to rock'n'roll, as the FF discover. $1.25

MILLENIUM

<> **Doc Savage: Man of Bronze 4** (of 4; Ellis & Banks, Lewis, + DeLay) Doc Savage *will* exact vengeance on John Sunlight at the heart of the Earth in the Arctic, where, with his Amazing Five, he prepares for the day of final reckoning. 32pg $2.50

<> **H. P. Lovecraft's Cthulhu 2** (Pace & Collins + Martin) "The Whisperer in the Darkness", part 2: The members of the Miskatonic Project are determined to stop the return of the Great Old Ones at any cost. $2.50

MIRAGE STUDIOS

<> **Teenage Mutant Ninja Turtles 43** (McCollum & Anderson) "The Halls of Lost Legends": The Turtles find themselves in an alternate world "All Creation" - where lives every popular hero of human history in a state of suspended animation, preyed upon by creatures from the Dark Side: their mission - to release the heroes. b&w $2.00

<> **Turtle Soup Book Three** (of 4; various) Five stories with different spins from individual creators$2.50

MONSTER COMICS

<> **The Holo Brothers 9** (of 9; Rohn) Jerry is about to be sacrifice of the day on Bushtoad, and Max his head peeled by the Grapeheads: things aren't looking good for the Empire. $2.25

<> **King Kong 6** (Simpson) Kong is brought to New York City to be exhibited as the "Eighth Wonder of the World"... b&w $2.50

<> **Razorguts 2** (Lopez & Barreiro) Hoping to find his girlfriend, Carl joins the rebellion against the Ministry, while Razorguts gloats over his next victim. Mature readers. b&w 24pg $2.25

NOW COMICS

<> **The Green Hornet 7** (Dixon & T. Smith + Mowry) The Green Hornet finds himself pursued by the police - with their secret weapon, "The Beast". $1.95

<> **Married: With Children 7** (Hansen & Richmond + Mowry) Soapy spoof, taken from the tv series. $1.95

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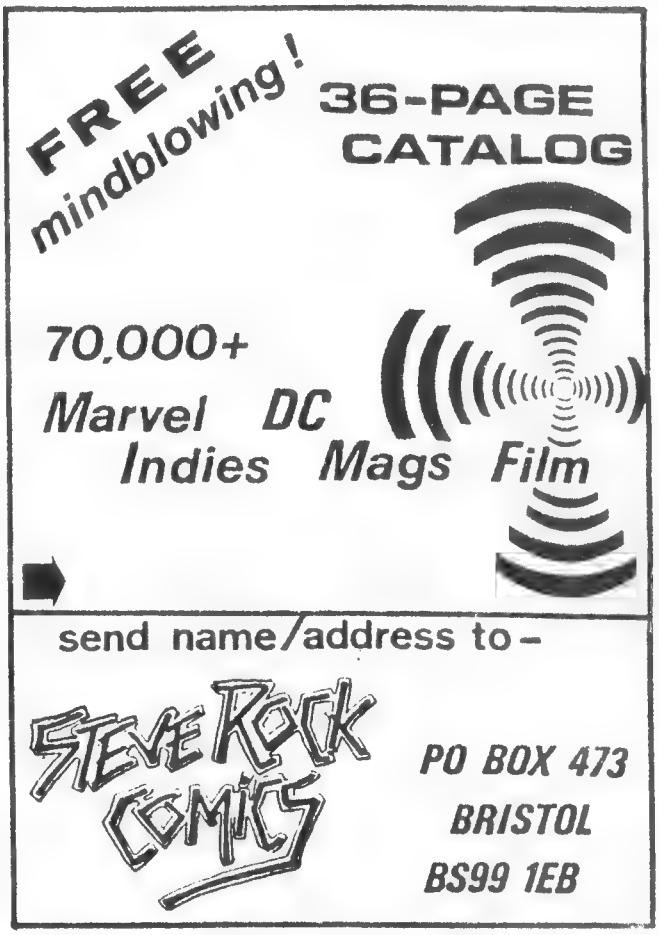

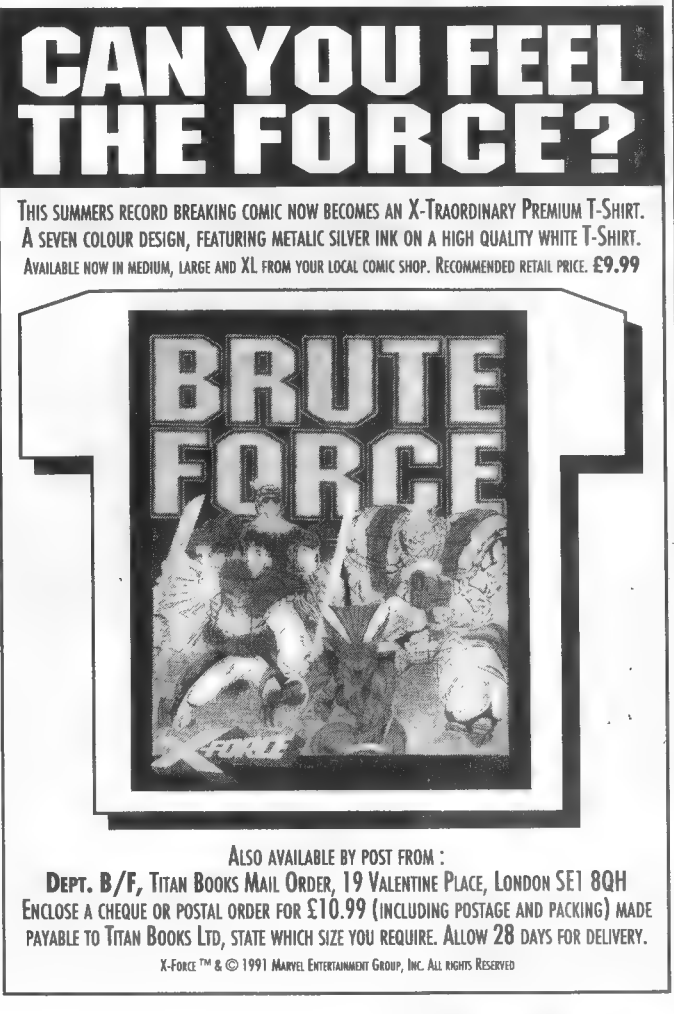
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<> **The Twilight Zone Vol. 2 #5** (C. Wagner & Newell + Mowry) "Queen of the Void", in which a dying woman forges *her* kind of justice. $1.95

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<> **Baseball Superstars #3: Ken Griffey, Jr.** (Shapiro & Fox) $2.50

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<> **Freak Brothers 7 - Reprint** (Shelton & Sheridan + Mavrides) Mature readers. b&w $2.50

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<> **Bone Saw Volume One** (Edited by John Bergin & Jim O'Barr; various) Anthology showcase. Adult, N, S, V. 144pg $14.95

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<> **The Crow Volume One** (of 3; O'Barr) Originally published by Caliber press; collection of the first two issues, now in colour. Mature readers. $4.95

<> **The Jam 1 - Colour Edition** (Mireault) Parody of the costumed super-hero, with Gordon Kirby donning a modified Sears-Roebuck jogging suit to become "The Jammer". $2.95

<> **Michael Dooney Sketchbook: The Tundra Sketchbook Series, Volume Nine.** Part-colour. $4.95

<> **Taboo Especial 1** (various) Adult, N, S, V. b&w $14.95

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<> **Harbinger 4** (Shooter & Lapham, Dixon & Jackson) $1.95

<> **Magnus Robot Fighter 11** (Hitchcock & Moretti, Rider, Holdredge + Jackson) Concluding the Xyrkol Triology, with a new order in North Am, and a new king. $1.95

<> **Magnus: Steel Nation Vols. 1 & 2** (Prestige) Repr **Magnus: Robot Fighter Vol. 2** 1-4, full story of **Steel Nation**. 64pg $5.95

<> **Rai 2** (Michelinie & Bolinger + Jade) The Spirit Guardian creates mayhem in 4001. $1.95

<> **Solar, Man of the Atom 8** (Shooter & Perlin, Drake + Bolinger) First Strike part 4 (of 4) Man of the Atom in deadly serious revenge mode as he touches down on Earth. $2.25

<> **The Vintage Magnus: Robot Fighter 4** (of 4) Reprint. $1.95

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<> **Midnight Eye: Goku, P.I. #5** (Teresawa) Goku desperately strives to protect rock star Leilah, and is nearly killed when she is kidnapped by motorbike riders. $4.95

<> **Silent Mobius Part II #2** (of 5; Asamiya) Katsumi attempts to gain the magical sword of her sorcerer-father. $4.95

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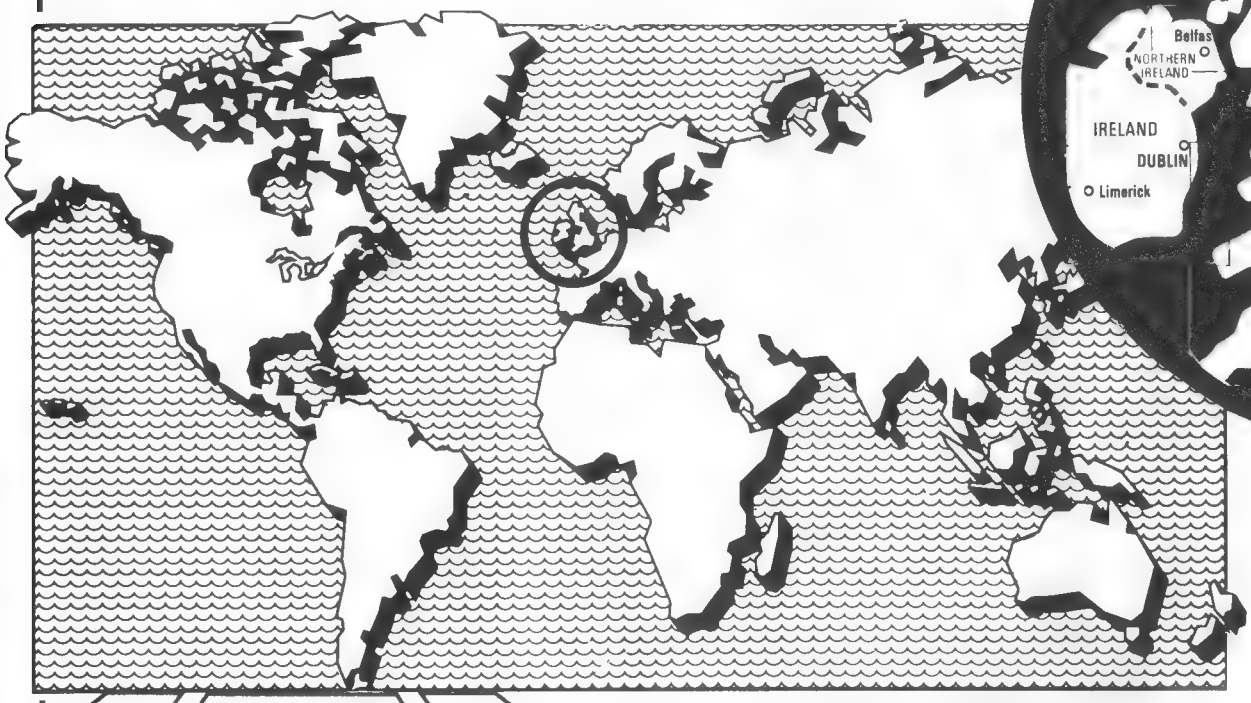

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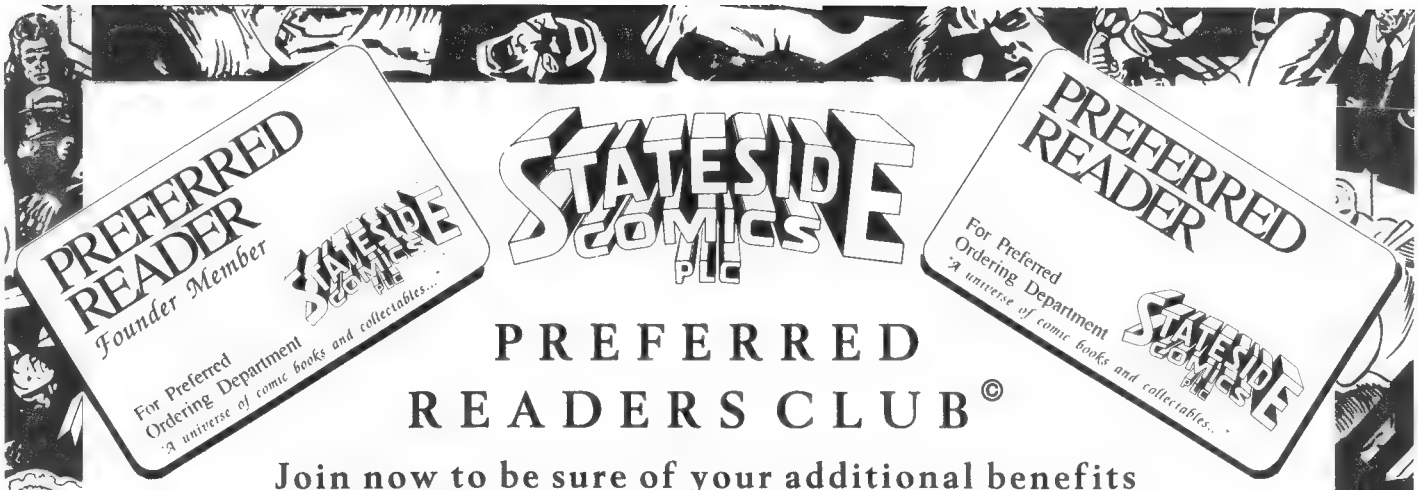

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REVIEWS SECTION

It is the intention of ***Comics International*** *help you, the comic reader, keep abreast of the entire range of titles currently available through direct sale specialist shops and mail order companies. While few retailers would allow your to read all titles in stock before choosing your purchases, our reviews intend to point titles out to you that you might otherwise have ignored. Naturally, this section should be of even greater benefit to readers having to rely on mail order, as they only discover the quality of a new title after purchase!*

Review codes: *Titles general competitive performance 1 to 10. Specific issue's quality against previous issues: - - - to + + +*

In fairness and to be thorough, we use two ratings. The number following each review (on a scale of 0 - 10) is a quality comparison with other ***similar*** *titles currently being published. We make no attempt to compare* ***Love & Rockets*** *to* ***Batman,*** *but treat each within the context of its own genre.*

The individual issue is also rated within the confines of its previous issues. Hence a comparatively dull title may get a low number, but a high rating for the specific issue reviewed (ranging from - through to +++) if it has suddenly improved and is worth a look.

Reviewing panel: David Akinsanya, Ahmet Ali, Sarah Bolesworth, Les Chester, Jonathan Farmer, Phil Hall, Peter Hayward-Brewer, Danny King, Skinny Melink, Peter C. Phillips, Toby Reeve, Derek Skinn, Alan Woollcombe.

DC COMICS

Action Comics 672 <+> (Stern & McLeod + Rodier) Lex Luthor continues to rise in the popularity stakes as the city recovers from the *Blackout* (as do we all). A much better effort than the last time, with fine art and an intriguing story. (JF) **6**

<++> Lex Luthor takes up the reins at Lexcorp, saves Metropolis and settles the strike at the *Daily Planet*. But is the lord of the manor really as saintly as everyone believes? Like Metropolis itself, this is one title that is back on course after several month's drifting. (AW) **7**

Advanced Dungeons and Dragons 36 <+> (Mishkin & Duursema + Magyar) Final issue that manages to run an ad. for #37. Damn, those sorcerers are clever! (PCP) **6**

Adventures of Superman 484; Action 671; Man of Steel 485 *The Blackout Saga.* <-> (various) One expects a little more from multi-parters, and as often as not, one doesn't get it. This reminds me of that *Star Trek* episode where Kirk almost marries the Indian princess - only moved to Gilligan's Island. The best bits here are the background stories, like Luthor Jr, the *Daily Planet* strike, the Clark-Lois nuptials, and Jimmy Olsen's sudden spate of problems. DC will have to do better than this to justify a Superman comic coming out every day - sorry - every week, as a similar case of overkill has put some readers off the **Spider-Man** titles. (SM) **6**

Adventures of Superman 485 <+> (Ordway & Janke & Grummett + Hazelwood) *Blackout*, part 5. Dubbilex enters Superman's mind to rid him of his amnesia. Cue several flashbacks. (PCP) **5**

Adventures of Superman 486 <-> (Ordway & Grummett + Hazelwood) Nope, not much adventure here, I'm afraid, just a whole lotta things going on. (JF) **4**

Animal Man 42 <-> (Veitch & Klein) The slowest comic around these days, hardly anything seems to happen. Despite the odd good issue here and there, the truth is that this comic hasn't been much good since Grant Morrison left it. Certainly a new writer with new ideas could work wonders. (SM) **5**

Aquaman 1 (McLaughlin & Hooper + Dvorak) Mean and moody Aquaman is drawn unwillingly into a war between a surface nation and Poseidonis. A rousing opener with editor Dooley promising to integrate all that went before, including the five different origin stories. Very promising. (PCP) **9**

Aquaman 2 <+ -> (McLaughlin & Hooper) It's great to have Aquaman back in his own book again, and this writer/artist team is doing him credit. Unencumbered by too much of his past, he's featured here as a troubled hero, stuck in the middle of an undersea war. (PHB) **8**

Armageddon: Alien Agenda 1 (Peterson & Jurgens + Leialoha) Having lost their own titles, Captain Atom and Hawk (now Monarch) now lose themselves in time amidst dinosaurs and would-be world destroyers. A competent production that lacks oomph or any sense of purpose. (PCP) **6**

Armageddon: Alien Agenda 2 <+> (Peterson & Netzer + Rubenstein) Nero fiddles while Rome burns - all thanks to Captain Atom - in a reasonably entertaining time-travel extravaganza. (PCP) **5**

Batman 472 <+> (Grant & Breyfogle) *The Idiot*, part 1. More crazy villains from the fertile imaginations of these creators, as Batman pursues the Queen of Hearts to Rio and finds himself the target of - The Idiot. (PCP) **8**

Batman 473 <+ -> (Grant & Breyfogle) Pt 3 of the *Idiot Root* finds Batman tricked and the Idiot made flesh. More nonsense from those who do it so well. (JF) **8**

Black Canary 2 <-> (Byam & Von Eeden + Giordano) A crooked Senator hires a hit-man to terminate an anti-drug campaigner. Black Canary gives the impression she wishes she were somewhere else, and in this milked-dry scenario, who can blame her? (PCP) **4**

Black Canary 3 <++> (Byam & Von Eeden) Although DC has had its doubts about giving a female character her own title, it's done Black Canary proud. Free of Green Arrow she's a great hero in her own right. It's well-scripted, and the art (especially with Giordano's under-rated inking) is great. (PHB) **9**

Black Hood 1 (Wheatley & Burchett) Having made several appearances in other *Impact* titles, the Black Hood graduates to his own series and promptly gets himself killed. Wheatley pens an enthralling opener while Burchett takes the opportunity to vary his artistic style. This has the feel of a winner written all over it, particularly if the standards of this first issue can be maintained. (PCP) **8**

Black Hood 2 <+> (Wheatley & Burchett) After an excellent and surprising first issue, this one maintains that quality with an atmosphere of suspense to match. We end up with a new Black Hood: how long can he hang on to the hood and live? (PHB) **8**

Brave and the Bold 1 (Grell & Baron + Pensa) Boredom inducer as radical Canadian and American Indians unite (with a little help from the IRA) in a scheme to seize the land back from the white-eyes. Green arrow, John Butcher and Black Canary have played these scenes before, and hardly need to play them again. (PCP) **3**

Clash 1 (of 3; Veitch & Kubert) Like Veitch's last effort, the under-rated **Nazz**, this is an examination of power and character, smoothly drawn by Adam Kubert. A nice alternative to the usual superhero fare without straying too far from the genre. (SM) **8**

Comet 6 <+> (Lyle + Waid & Lyle + Hanna) A political activist is targeted - and crippled - by a corrupt Senator, resulting in the debut of the new Hangman. Still the best of the *Impact* titles. (PCP) **8**

Deathstroke, the Terminator 6 <+-> (Wolfman & Erwin) This one just keeps rolling right along, and it's got it all - action, pace, character, plot and suspense. The rejuvenated Marv Wolfman is at the peak of his powers here. The best series debut in ages. (SM) **9**

<+ -> A title that combines gritty realism with state-of-the-art technology and an ageing "hero" battling and defeating the world's finest villains. Ho-hum. It's been done much better before, including this Bat-title tie-in, and it's been done MUCH better. (JF) **3**

Demon 18 <+ -> (Grant & Semeiks + Elliot) Jason Blood's mind remains trapped in Etrigan's body - and vice versa - causing no end of trouble for our favourite demon. The art is persistently bloody. (JF) **6**

Detective 639 <-> (Milligan & Aparo + DeCarlo) *The Idiot*, part 2. As the mad doctor strives to make The Idiot permanently real, Batman follows him into the Amazon rain forest. Essentially a chase episode that lacks the intensity of the Grant/Breyfogle forerunner. (PCP) **5**

Dr Fate 35 <+> (Messner-Loebs, Peyer & Gaton) Fine return to form after the irritating *War of the Gods* cross-overs. Inza's "neighbourhood" approach to the superhero game is unique in comics, though the fear remains that the powers that be are going to bring this title closer to the boring and oft timeless mainstream, which would be a pity, as so few comics are really adventurous these days. (SM) **9**

<+> An inspired issue with excellent work all round. Unable to prevent a suicide Dr Fate takes it upon himself to look out for everybody's problems - including problem thoughts. A shame not every issue is like this. (JF) **8**

<+> Opposition grows to Inza's city-wide changes - and then she's devoured by the Fate

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GLASGOW92

MARCH 14/15 1992

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The advance admission price for the whole weekend and convention booklet is £10.00. The advance admission price for one day and convention booklet is £7.50. Your application must reach us by **Friday February 21 1992.**

ACCOMODATION

Accomodation for the night of Saturday March 14 will be at a guest house a short bus ride away from Glasgow City centre. Single and twin rooms are available and the price is £20 per person including breakfast. The number of rooms are limited, so please apply as soon as possible. Applications must reach us by **Friday JANUARY 24 1992. Please note this is a month earlier than the advance application deadline.**

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SPECIAL EVENTS

- **Awards:** The winners of the **UK Comic Art Awards,** voted for by the British professional community will be announced at the convention.
- **Fundraising Auction:** The artwork produced for the special convention booklet will be auctioned with proceeds going to Help The Aged and a Glasgow association for the homeless.
- **Costume Parade:** This popular event will be held on Sunday and there will be big prizes for the best costumes. Everyone who enters will have their convention fee refunded, so get those needles out! Changing rooms will be provided.

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You should receive your convention badge and registration note within two weeks of application.

IMPORTANT: If you have not received your badge and registration form by **Friday March 6 1992** contact us immediately, preferably including a telephone number where you can be contacted.
IMPORTANT: You must include a stamped and self-addressed envelope with your application so that we can send you your badge.
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OTHER MATTERS

- We can accept no responsibility for guests not being present at the convention.
- The Glasgow comic Art Convention 1992 is organised by Rusty Staples Ltd.
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PETER DAVID
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STEVE DILLON
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EVAN DORKIN
Bill & Ted, Milk & Cheese

GARTH ENNIS
Hellblazer, Judge Dredd

GARY ERSKINE
Knights of Pendragon, Warheads

JAMIE HEWLETT
Tank Girl, Fireball

CAM KENNEDY
Star Wars
Punisher: Blood on the Moors

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mask. Just not her day. PCP7

Doom Patrol 50 <- - -> (Morrison & various) This once excitingly different book is now a victim of its own weirdness. Now the art's crude and script almost unreadable. The fascinating characters are lost in meandering and meaningless plotlines. (PHB) **3**

Elongated Man 1 (G. Jones & Parobeck + Templeton) European politicians are systematically murdered, thus providing a new puzzle for the twitching nose of Ralph Dibny. The cartoony visuals are more suited to Plastic Man, the result being that EM comes across as being stupid rather than humorous. The creators seem to have forgotten that the humour stemmed from Ralph's bizarre cases rather than from the character per se. (PCP) **4**

Flash 57 <- +> (Messner-Loebs & LaRoque + Garzon) Flash unmasks the bogus Icicle but not before the proverbial library is littered with more bodies - including that of the butler. Fun - even though not exactly spine-chilling. (PCP) **8**

Flash 58 <+> (Messner-Loebs & LaRoque + Marzan) The homeless problem (brought about by Invasion, *War of the Gods*, The Manhunters etc.) is pointed out to Wally by the Pied Piper. An emotive storyline of some conviction that also provides Doyle Christie with an excuse to become the new crime-fighting Icicle. (PCP) **8**

Fly 5 <-> (Strazewski & Parobeck + Fricke) The Fly is caught by - escapes from - and defeats Aracnus before buzzing off home for a holiday with his grandfather. Unoriginal, standard heroics. (PCP) **2**

Green Arrow 55 <- +> (Grell & Hoberg + Nyberg) A serial killer is hanged for a killing he didn't actually commit. Lt. Cameron turns to Green Arrow to salve his conscience and bring in the copycat killer. Topical scenario examining the death penalty which many find abhorrent and dangerous. (PCP) **7**

Green Lantern 19 <- +> (Jones & Bright + Broderick + Nodell + Staton + Tanghal) Alan Scott's power battery enlists the aid of Hal, John and Guy in determining the whereabouts of the JSA. While only laying the groundwork for the future, it's a worthy 50th anniversary double-sized extravaganza. (PCP) **9**

Green Lantern 20 <+> (Jones & Broderick + Tanghal) Here comes Broderick to save the day. Another dreary script made passable by not the greatest of artwork. Jones is certainly running out of steam. (JF) **4**

Hellblazer 47 <+> (Ennis & Simpson + Woch) We meet up with John, as he is at the end of a mourning period for another dead friend. The story revolves around a London pub, and we are instantly drawn into the feel and atmosphere of the area. This is a set-up issue, in the best sense, for John's deeper involvement with the life and death of the landlord and lady. The story is brilliantly executed, and the art has improved, for obvious reasons. (TR) **8**

Hellblazer 48 <-> (Ennis & Hoffman) A nice idea here, but Ennis just isn't good enough to do it justice, and if fill-in artist Hoffman is a little better than Will Simpson, it's no big deal. Can't DC see just how far this once glorious comic has fallen? (SM) **6**

<-> Constantine encounters two vengeful ghosts. Devoid of any entertainment value. Pitiful plot, third-rate art, and too much foul language. PCP**0**

Hellblazer 49 <+ -> (Ennis & Dillon) A Christmas tale, Constantine-style. The Secret Origin of the Lord of the Dance. Thrills, spills, beers. (JF) **8**

Human Target Special 1 (Verheiden & Burchett + Giordano) Based on the new tv series, this generic, written-to-formula adventure lacks any of the inventiveness of the original comic book series. Here, in a story that was old when talking pictures were in their infancy, Chris Chance takes on the identity of a Fed crime-buster, the outcome of which is painfully transparent. (PCP) **3**

Jaguar 5 <+> (Messner-Loebs & Wojtkiewicz + Marzan) Energy creature stalks university campus. Not *quite*

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ho-hum thanks to Loebs's sensitive scripting. (PCP) 7

Justice League America 57 <+> (Giffen + DeMatteis & Wozniak + Patterson) *Breakdowns*, part 9. Max Lord returns as do The Extremists, Mitch Wacky, Lobo, The Beefeater and Despero. Decidedly nasty turns of event ensue as an unsuspecting League boogie the night away. (PCP) 8

Justice League America 58 <+ -> (Giffen & DeMatteis, Sears, Beatty + Elliot) Bart Sears back on pencils, hurrah. For one issue - aww. Sears's larger-than-life figures emphasise the nature of the book perfectly. Oh, and the League is still battling Despero... and the Extremists. (JF) 7

Justice League Europe 33 <+> (Giffen + Jones & Robertson + Beatty) *Breakdowns*, part 10. Intergalactic brawlers, better known as Lobo and Despero - with a little help from Major Disaster - demolish Manhattan in an all-out fight issue. Booster Gold guests in a lively episode. (PCP) 8

Justice League Quarterly 5 <- +> (Waid, Loebs, Dooley and various) Ice takes a central role as Professor Ivo (sans Amazo) makes his return in not-what-it-seems scenario (Waid & McKone + Pepoy). The back-ups starring Ice and Fire (Messner-Loebs & Duursema), the Global Guardians (Dooley & A. Smith + Garzon) and General Glory & Ernie (Cavalieri & Parobeck + Templeton) pale in comparison. (PCP) 7

Legends of the Dark Knight 24 <+> (Kane, Chaykin & Kane) *Flyer*, part 1. Mutilated exo-skeleton-enhanced chopper pilot (from **Batman: Year One**) seeks revenge on the Dark Knight aided and abetted by his ex-Nazi scientist mother. The Kane plot and art keeps Chaykin's normal exuberances in check in this extremely good opening episode. Archie Goodwin comes aboard as series editor, so expect some innovative stories and visuals in future months. (PCP) 8

<+++> A new Bat-trilogy sees a power-crazed ex-Nazi sending her super-powered son after the novice detective. Howard Chaykin and Gil Kane have recreated the caped crusader of old - no night psycho, rather a very sane man with a mission, Sherlock Holmes in a skin-tight costume. Near-definitive.(AW)7

Legion of Super-Heroes 25 <+++> (Bierbaum & Abell) This is easily the issue of this series so far. The Legion back at last - in costumes, and using code-names; the way real Legion fans want to see them. Excellent characterisation and fresh art. (PHB) 10

L.E.G.I.O.N. '91 #34 <+ -> (Grant & Kitson) More tiresome antics involving flavour-of-the-month Lobo that takes away much needed focus on the other team members. (PCP) 4

Legend of the Shield 6 <-> (Miehm & Waid & Miehm) Street punks continue to cause problems for Joe Higgins. Routine melodrama with guest spots for The Fly and The Web. (PCP) 2

New Titans 81 <+ -> (Wolfman & Swan + Vey) *War of the Gods*, part 23. A plodding episode re-telling the origin of Pariah. Swan's visuals compensate for the lack of much else. (PCP) 4

The New Warriors 19 <+++> (Nicieza & Bagley) Another winner from Marvel. Gideon proves to be a sadistic captor and we, the readers, watch with horrible disbelief as he inflicts torture on the team. A well-crafted book. (PHB) 7

Omac 2 <+> (Byrne) The One Man Army Corps has been sent back as Buddy Blank to 1920s America, on the trail of Mr. Big. The only problem is that he has lost his memory and Mr. Big hasn't... A clever updating of the old Kirby character that doesn't negate what went before, but expands on it. (AW) 7

Question Quarterly 4 <+ -> (Blaustein & Cowan + Manley) Talk-show host engineers the kidnapping of a child as a means to boost ratings, but the child's mother is killed during the snatch. Enter the Question. Depressing and doom-laden thriller of minor interest. (PCP) 4

Ragman 3 <+> (Giffen & Fleming & Broderick) The origin of the Ragman costume and the horrors of the Warsaw Ghetto and Treblinka are examined as Rory comes to terms with his destiny. Totally absorbing. (PCP) 8

Ray 1 (Harris & Quesada) Following the death of Ray Terril, his son is released from cloistered confinement, discovering in the process that he has inherited his father's powers. Lou Fine's classic hero re-defined in superb fashion. (PCP) 8

Robin II #1 (Dixon & Lyle + Smith) What do you do if the Joker escapes from Arkham and Batman's away in Rio? If you have any sense, you do what Tim Drake does - panic and retreat to the Batcave! (PCP) 8

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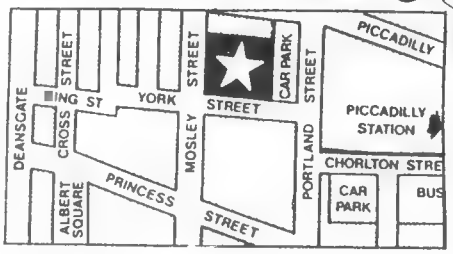

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Robin II #3 <-> (Dixon & Lyle + Smith) Robin poses in vain as the Joker tears apart the city until a role-playing game offers simplistic inspiration. Very silly with only a hint of credibility. (JF) **4**

Sandman Special 1 (Gaiman & Talbot) Engrossing narrative as Orpheus journeys to the Underworld in search of his dead wife. Sandman's sister, Death, again steals the show and is fast becoming worthy of a (mini?) series of her own. A glow-in-the-dark cover and several seemingly rushed pin-ups provide added, albeit unnecessary attractions. (PCP**9**

Sandman 33 <+ -> (Gaiman & McManus) Barbie's neighbours have weird visitations and nightmares. Only *The Land* sequence shows any inspiration. By Gaiman's recent standards, it's poor - and not helped by McManus's inability to draw women. (PCP) **3**

Shade, the Changing Man 18 <+> (Milligan & Bachalo + Pennington) The story draws towards the final confrontation between Shade and the American Scream, Kathy's coming to terms with the death of her parents and the beginning of her trial separation from Shade. There's a magnificent closing sequence, the art is imaginative and fluid and the colourist deserves a medal for his finishing touches. (TR) **8**

Starman 41 <-> (Strazewski & Calimee + Richardson) Las Vegas in animated by Maaldor the Professor. Pity the writer wasn't animated out of his chair. Comes complete with a multitude of atrocious artistic perspectives. Don't bother. (PCP) **0**

Suicide Squad 60 <+> (Ostrander + Yale & Isherwood + Campanella) President Marlo's allies want his release; Israel wants him incarcerated in Jerusalem; Batman, Superman and Aquaman are determined he stays in the US of A. And what of the Squad? They're conspicuous by their absence in episode two of search for Ray Palmer - not that much searching takes place this time round. (PCP) **8**

Superman: Man of Steel 6 <+> (L. Simonson & Bogdanove + Janke) *Blackout*, part 3. Superman meets the Flintstones. Well, not quite, but humour abounds in this light-hearted romp as cave-girl Lola-La (those double L initials strike again) leads a bemused Man of Steel slowly and inexorably towards wedded bliss. The scintillating cover promoting Lola-La's obvious attractions is worth the entry fee alone. (PCP) **9**

Superman: Man of Steel 7 <+-> (L. Simonson & Bogdanove) With four Supes per month hitting the shops, the only way to maintain reader interest is for the big lug to share the spotlight with Clark Kent, Lois and others, because on his own he's rather boring. Happily, the editors seem to agree, and Simonson is doing perhaps her best work ever on this title - and even Bogdanove's people are looking less like the apes he usually draws. (SM) **9**

<+> Clark and Lois fall out, Jimmy Olsen gets evicted and Lana moves in with Pete Ross. He's the only one that has room to smile in a vastly interesting interaction study -marred only by the introduction of two more Marvel-style villains. (PCP) **7**

Superman 62 <+> (Jurgens & Breeding) *Blackout*, part 4. Helter-skelter episode featuring a dinosaur stampede and a cat-fight between Lois and Lola-La. Yee-haw! (PCP) **8**

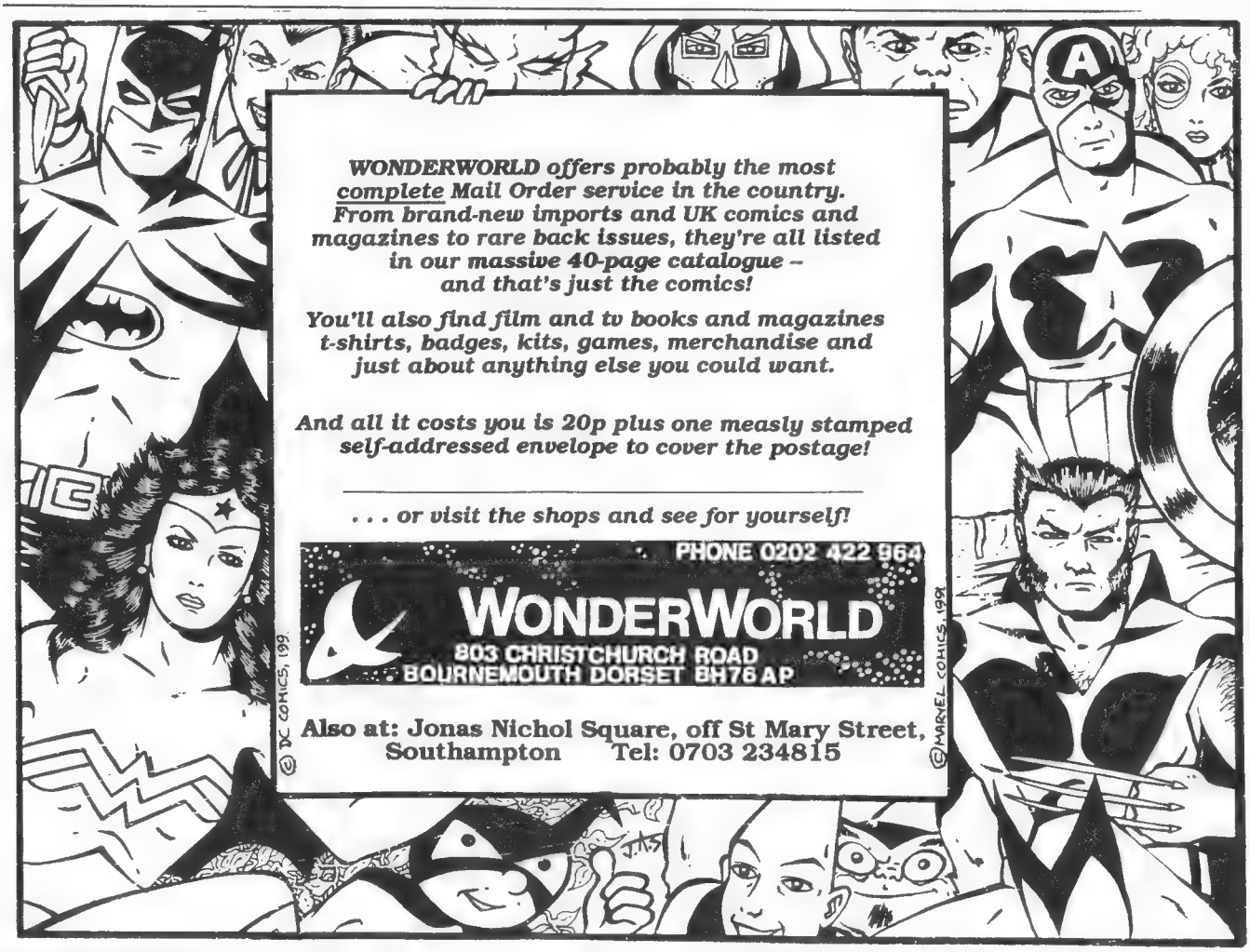
<+> The amnesiac Clark and Mr Z are joined on the prehistoric island by Lois, Professor Hamilton and the Guardian, while Thorn, Gangbuster and Agent Liberty try to preserve law and order in blacked-out Metropolis. Fun and frolics all round in the best Super-title of the moment. (AW) **6**

Superman 63 <+ -> (Jurgens & Breeding) Aquaman takes the spotlight in an interesting tale of old friends and lost loves. Consistently the best generic title, **Superman** shows its strengths once again. (JF) **8**

Swamp Thing 113 <+> (Collins & Yeates + Hendrix) Swampy is back into his niche, and helping those searching for him to stand for governor. The humanity of the characters hits you, the art is very good, reflecting the mood of the story. Yeates captures the swamps and Hendrix's inking is most welcome. Well, what next, Clapton on colours? (TR) **7**

Swamp Thing 114 <+> (Collins & Mandrake + DeMulder) Demonic pirates invade the swamps led by one of John Constantine's ancestors. Where's Errol Flynn when you need him? (PCP) **7**

War of the Gods 2 <+> (part 13; Perez & Perez + Braun, Martin + Tanghal) Episodic chapter recapping events in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various spin-off tales before laying the ground-work for (already released) later episodes. Reads well, but the garbled publication schedule has diminished any real impact. One nice highlight is a guest appearance by the Justice Society hinting that the events of *Last Days* can be reversed if the powers that be are so minded. (PCP) **7**

<-> The Greek gods are at odds with the Roman ones, and somehow all DC's other deities are involved as well. What should be a grand saga, with even a little house-cleaning thrown in (as in **Crisis on Infinite Earths**) has become a monster mash of cameo appearances and references to other titles. Inconsequential. (AW) **3**

War of the Gods 3 <+> (Perez & various) 40 pages of slam-bang action, featuring a cast of thousands and the death of Wonder Woman. Cameo appearance by Billy Batson. On its own, and without the multitude of cross-overs, this would have been an outstanding series. Shame that DC blew it. (PCP) **8**

Web 5 <- +> (Strazewski & Artis + Wray) The Fly flirts with Buster - the female Web agent - as they join forces to round up a bunch of terrorists, in a storyline that follows events in the *Impact* Winter Special. Gil Kane provides one of his rare covers. (PCP) **7**

Wonder Woman 59 <+> (Perez & Thompson + Tanghal) *War of the Gods Part II*. A number of flashbacks bring events up to date while concurrently focusing on Batman's recruitment to Diana's cause and Pythia's rescue of Julia Kapatelis from Circe's dungeons. Again, poor scheduling serves to confuse the overall structure making the entire venture rather pointless. (PCP) **6**

Wonder Woman 60 <-> (Perez, Martin & Phillips) A terrible, disjointed mess, Perez's lowest moment. Potential readers are advised to wait for Messner-Loebs to take over the writing chores with issue 62. (SM) **3**

<+> *War of the Gods*, part 19. Lobo guests. No more need be said - except you'll need a magnifying glass to read some of the smallest print imaginable. (PCP) **6**

MARVEL

Adventures of Captain America 2 (of 3; Nicieza & Maguire + Austin) This issue continues to chart the making of Captain America, and shows his first donning of the costume; his first run-in with "Bucky" and lots of Nazi agents. An excellent story, which holds you throughout. Maguire's art is an almost painfully perfect match. Austin's tight inking and the absolutely gorgeous colouring all make for an excellent buy. (TR) **8**

<+> The red-white-and-blue-chip Captain America: Year One story continued. Steve Rogers dons the famous costume for the first time and meets smart-alecky Bucky Barnes. Nicieza and Maguire are doing a magnificent job of reinterpreting Cap's origin, making it seem fresh and plausible without contradicting the earlier versions. (AW) **9**

Alpha Flight 104 <+ -> (Lobdell & Morgan) This one's been showing signs of improvement for some time, now - without actually getting much better. (SM) **5**

Avengers 343 <+ -> (Harras, Epting & Palmer) One of those transitional issues, a new team-mate, and new relationships established. Palmer's inks give Epting's pencils a nice John Buscema-like look, but it remains to be seen where Harras intends to take this title. It's been a long, long time since the **Avengers** was up near the top of Marvel's pile.(SM) **6**

Daredevil 300 <+> (Chichester & Weeks) There's been a lot of disappointment about this one, probably because fans were expecting something more dramatic for the big 300 (like a braille cover, maybe?). Taken on its own terms, it's a very strong issue, as DD and his nemesis the Kingpin fiercely butt heads - with some very nice touches, like the bit with Kingpin and the mobster, all briskly propelled by Weeks's clean, cinematic style. (SM) **9**

<+> Amidst the downfall of an illicit empire the Kingpin loses his cool! and we get to see more of Wilson's persona. Writer Chichester reverses the roles of villain/hero (cliched but effective nonetheless), plying them until one almost feels sympathy for the fat-man. A

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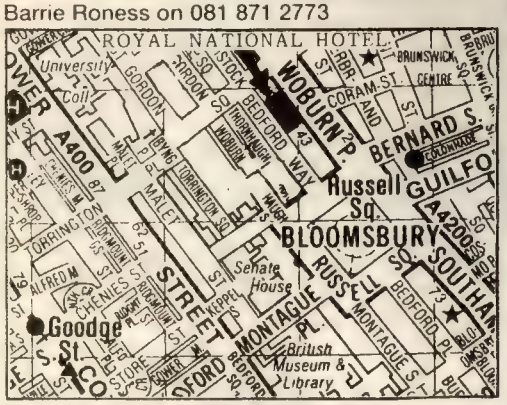

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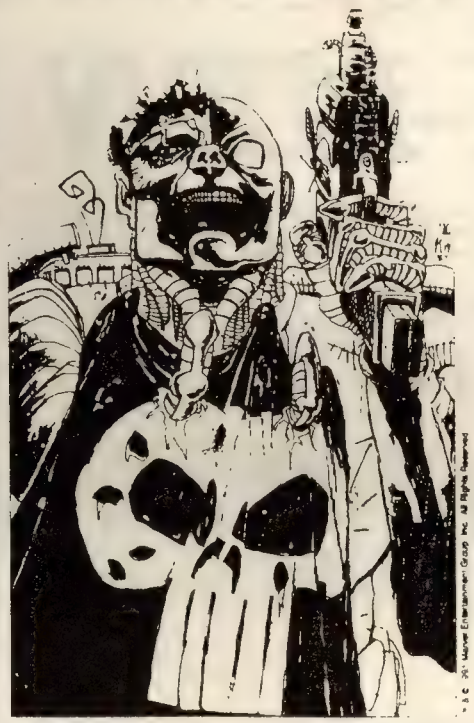

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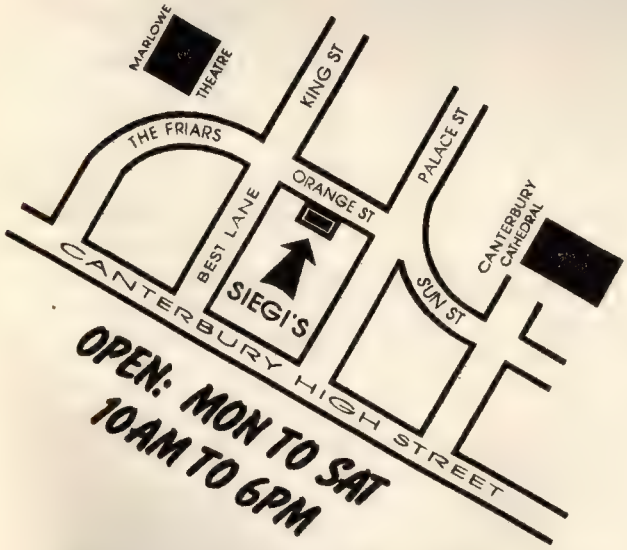

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modern-day Pontius Pilate piously cleansing his hands of all sin rejoices in rediscovering a long-lost passion. Too open-ended. (DK) **8**

<+> Chichester's work here really has been improving month by month. Last issue was great, and we finally have the downfall of the Kingpin harking all the way back to Miller's run on the title. I knew there was a reason I'd kept reading and this is it. I just hope it doesn't lose its power after the last four issues. (JF) **9**

Deathlok 6 <+> (Wright & Cowan) Watching his son, Marvel's Robocop becomes embroiled with drug-dealers and the Punisher. An improvement on the past couple of issues, but the action-packed layouts can't disguise the lack of thought going into this title. (AW) **5**

Dr Strange 36 <+ -> (R & D Thomas, Lawliss) Epilogue to the over-drawn *Infinity Gauntlet*, and now that's over with, maybe the Thomases can get this book back on track. (SM) **7**

The *Infinity Gauntlet* threat is resolved, so why does Doc have to single-handedly fight off the troublesome glove when all the King's deities and all the King's supermen couldn't do it? At least he's no longer a stranger in a Strange mag. (AW) **5**

Excalibur 45 <+ -> (Davis) Nightcrawler's Technet pursue a shadow thief while the other members of Excalibur are scattered across the two Earths. Alan Davis's wonderful meld of action and light relief continues to impress (- the Major Mainwaring Museum, Walmington-on-Sea, indeed...). (AW) **8**

Fantastic Four 359 <-> (DeFalco & Ryan) The best thing for this comic would be for DeFalco to fire himself, but until he does that, we'll have to do with this rather forgettable follow-up to the stunning anniversary issue. This one hardly touches on all the new and potentially fascinating situations and dilemmas raised by the revelation that Johnny Storm was sleeping with Skrull all those years, and that Alicia is still in love with the Thing. (SM) **6**

<-> Stranded light years away from home after rescuing the real Alicia, the FF fall victim to an intergalactic mugger. Writer Tom DeFalco re-hashes old Stan Lee plots when what is needed is new inspiration and talent. (AW) **4**

Groo the Wanderer 85 <+ -> (Evanier & Aragones) Groo's back in town, but do not fret or frown - for today 'tis some other's turn to regret - so sit back and enjoy a wonderful story. Arba and Dakarba have planned Groo's demise, Rufferto's in a tizz and there has to be a moral *somewhere!* (DK) **10**

Infinity Gauntlet 6 <+> (Starlin & Lim) High noon for Thanos, Nebula and the assembled heroes. Will there be any lasting changes once the dust has settled? Well, cosmic know-all Adam Warlock is back in the land of the living - watch out for his new series coming soon. (AW) **3**

Iron Man 275 <- -> (Byrne & Ryan) The finale of the Mandarin's ring saga comes across as being rushed and badly paced - despite extra pages. The climax is a let-down and, with the threat disposed of, the romance and cure are revealed as just so much hogwash. It isn't so much the conclusion as the throwaway manner in which it is done; all the lose ends are not so much tidied up as brushed aside. Disappointing. (AW) **5**

Nick Fury, Agent of S.H.I.E.L.D 30 <+ -> (Chichester & Stiner) A terrorist group steals Fury's personal rejuvenation formula, and Fury enlists the help of an android of fortune, Deathlok. As always, Chichester writes a good story and has Fury's character down to a T - pity about the inferior artwork. (AW) **6**

The Photo-Journal Guide to Marvel Comics (Gerber) Available in two versions, the standard edition of this coffee-table twinset has glossy colour repros of nearly every American Marvel comic cover between 1961 and 1985 (and a lot of more recent ones, as well) while the deluxe edition extends back to the '40s, when Marvel was Timely. Swoon. (AW) **10**

Punisher 59 <- -> (Baron & Haynes) Punisher turns black. This one has me at a loss for words. What will Marvel come up with next!? A sex-change for Spider-Man? (SM) **2**

Tomb of Dracula 1 (Wolfman & Colan) The old firm responsible for the '70s series of the same name are up to their bloody tricks again, and start off by reviving the lord of all vampires. Colan's best pencils in years are enhanced by the great Williamson's inking, and writer Wolfman wisely chooses to admit, and build on the passage of years since Dracula last "died". (AW) **8**

Tomb of Dracula 2 <+ -> (Epic; of 4; Wolfman & Colan) Gene Colan's flourishing pencil style doesn't seem to come over too well with today's

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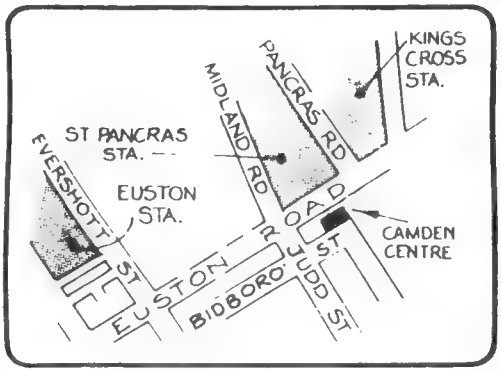

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audience - which is unfortunate - because he can draw 90% of them off the board. He is probably the most under-rated artist in comics history, and his work here is as strong as it's ever been, as he enters his fifth decade in the business. (Wolfman's no slouch either, incidentally.) (SM) **9**

Uncanny X-Men 284 <+ -> (Byrne & Portacio) There's a black hole on Earth, not to mention possibly several cartloads of stranded mutant villains from the future and the mysterious Bishop and his crew. More Claremontish tales from the book that really ought to be entitled *Big Numbers*. (AW) **5**

Wolverine 50 <- -> (Hama & Silvestri) There's a saying in the States "shit or get off the pot". I'm sure I'm not the only one getting fed up with these endless teasers about Wolverine's origin. At this point, I couldn't care less if he turned out to be Sabretooth's mother, or something that grew out of Cable's appendix. Marvel ought to be ashamed for dragging things out for so long, but then it's been a long time since they took any real pride in their comics. And the claws on the cover are a crock, too. (SM) **5**

X-Factor 74 <++> (David & Stroman) Still the superior mutant book, it has stylised art, beautifully-written characters and a plotline that you can follow! At last Quicksilver is being written well, and even Strong Guy is becoming likeable. (PHB) **8**

X-Force 6 <- -> (Liefeld & Nicieza) This started out as a comic with a lot of promise. Sadly it seems to have already run out of steam. The art is now very monotonous, and each issue seems like the one before. Cable has already become a cliche, and the characters are not being fleshed out: all they do is endlessly fight each other! (PHB) **4**

X-Men 3 <+ -> (Claremont & Lee) The grand showdown on Asteroid M between all the X-folk and Magneto and acolytes is more of a verbal battle royal between their rival philosophies than anything else, but it provides a fitting finale to writer Chris Claremont's career on the **X-Men**. (AW) **7**

X-Men 4 <+++> (Byrne & Williams) Byrne is really showing how well he can write, and Williams's art is fabulous. His figure work puts most artists to shame, and his Rogue is stunning. This issue we get a new adversary - Omega Red. (PHB) **8**

INDEPENDENTS

Badlands 3 (of 6; Grant & Giarrano) The continuing saga of Conrad Bremen's involvement in the assassination of JFK, along with some sex and violence. Nice idea, and more often than not, very interesting. The artwork is, at times, basic, and suffers drastically from the lack of the colour that graced the original run (of one!) (TR) **6**

Dark Horse Presents 55 <+ -> (Dark Horse; various) With contributions from Byrne (*Next Men*) and Morrow (*Homicide*) Dark Horse's showcase comic is going from strength to strength. But it is Miller's vintage *Sin City* which really uses the black and white format to its best advantage. (AW)**7**

Dark Horse Presents 56 <-> (Dark Horse; various) Another giant-sized edition, with all the regular strips (Miller's *Sin City*, Byrne's *Next Men*, Arcudi's *The Creep*) supplemented by lower grade one-offs (an *Aliens* tale, a fairytale, an *Earth Boys*'s own tale). Padded. (AW) **6**

Dirty Plotte 4 <+-> (Drawn & Quarterly) Sadly, customs restrictions have made it difficult (but not impossible) to obtain copies of Julie Doucet's marvellous comic, which alternately makes one laugh, snicker, groan, wince and cringe. She has an imagination like no one else, and her personality seems to shine through her work. Fans of "alternative" and underground comics are urged to seek out her work. (SM) **10**

Doc Savage: the Man of Bronze 1 (of 4; Millennium; Ellis & Banks + Lewis) 182 Doc Savage paperbacks have pretty well exhausted any interesting storylines - which probably explains why Doc's comics career has not been successful one. Still, it's a game try, and no better or worse than Marvel or DC attempts - with Doc deciding to retire from crime-fighting, unaware that John Sunlight is planning more world-wide mayhem. (PCP) **5**

Femforce 42 <+> (AC; Black & Nemmers + Nadeau + Mowry + Heike) Trick-or-treaters are turned into real demons by Alizarin Crimson in a Halloween escapade. Comes with the first of the copyright-acquiring *Ash-Can* inserts - a Purple Claw reprint of little value from 1952 (art by Brown & Gantz). (PCP) **7**

Byrne's 2112 (Dark Horse; Byrne) A police college honours graduate is assigned to a heroic veteran who dies in the line of duty, in the year 2112. The main course for which Byrne's *Next Men* strip in **Dark Horse Presents** serves as the appetizer, this is comics nouvelle cuisine - well-presented, tasty, but ultimately insubstantial. (AW) **7**

Flare 6 (Hero) Lady Arcane becomes a prime suspect in a murder enquiry until Flare meets - the Tigress. Easy-going good-girl series that is entertaining, if nothing else. (Mallonee & Propst). "The League of Champions" occupy the second half of the book, having lost their own title - as they bicker among themselves after their return from Olympus (Mallonee & Simpson + Barras). Okay if you've nothing else to pass the time. (PCP) **5**

Lash Larue Western Annual 1 (AC) Three low-budget oaters make for an average collection of uncredited adventures reprised from the Fawcett Comics Library. Not worth getting into a gunfight over

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it. (PCP) 3

Magnus, Robot Fighter 9 <+++> (Valiant; Hitchcock & Shooter + Colon) After a slight drop in quality in the last couple of issues, this one picks the pace up again and gets the title on track once more. (PHB) **7**

Miss Fury 2 <+> (Adventure; Mann & Byrd + Groh) Two Miss Furys run rampant - but which is the true heroine? That's part of the mystery in an above average cops/robbers/superhero melodrama. (PCP) **7**

Miss Victory Golden Anniversary Special (AC) A celebration of Miss Victory's 50 years in comics reprising adventures originally seen in **Captain Fearless** and **Captain Aero** comics (with art by Charles Quinlan, L. B. Cole and Nina Albright). Interesting enough despite the aged plots needing zimmer-frames. A new yarn (Black & Gorby + Heike + Nadeau) pits the old and the new incarnations against each other in a prelude to future **Femforce** issues. (PCP) **6**

New Crime Files of Michael Mauser 1 (Apple; Cuti & Staton) A welcome return of the diminutive dick in an excellent serio-comic tale that is both a spoof on the PI genre and a fine example of it. Staton's pencils, however, aren't really bold enough to work in black and white - it'd be really nice to see future issues in colour. (SM) **9**

The scruffy PI returns in a classic slice of detective fiction involving a serial killer and strange memories from his own childhood. A one-shot which does not feature any of the E-Man characters, presumably due to licensing considerations. (PCP) **8**

New Frontiers 2 <+++> (Evolution; various) It's been a long time since issue one, but it was well worth the wait. Action Master has a well-paced storyline and the art is strong. Green Ghost and Lotus are excellent characters and are entertainingly written; the artwork is patchy but readable. (PHB) **8**

Nightveil's Cauldron of Horror 3 (AC) Nightveil presents three tales of terror including the origin of The Haunted Horseman (a.k.a. the first and original Ghost Rider). All new material (Black & Ayers + Heike + Black) with Ayers returning to his best pre-Marvel style. (PCP) **8**

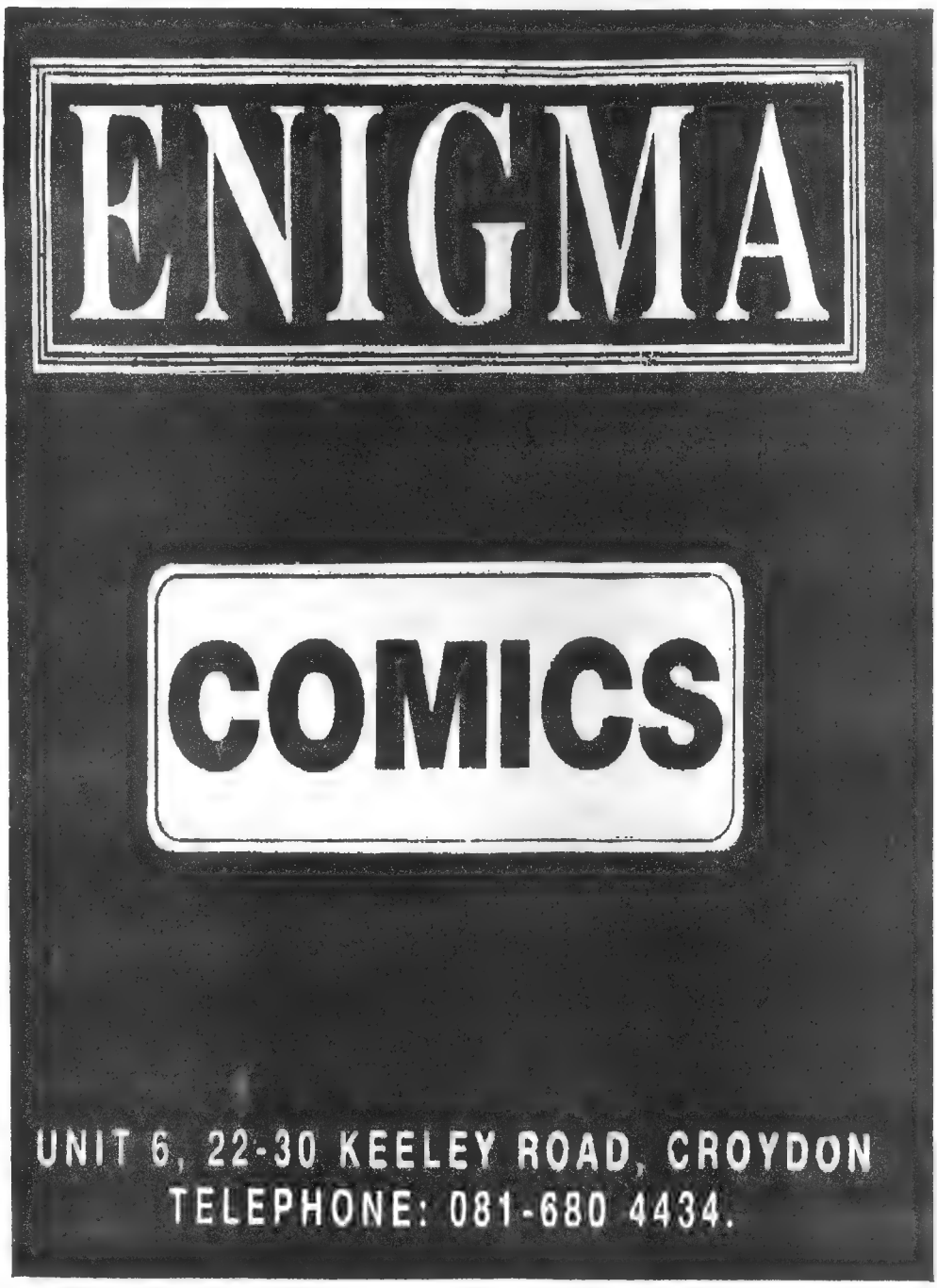
Solar, Man of the Atom 5 <-> (Valiant; Shooter & Colon + Windsor-Smith) The three-in-one hero unearths an alien at the nuclear plant in the main story, while in the centre pages his multi-part origin reaches the halfway mark with the newly-empowered scientist investigating the cause of the explosion. The virtuoso artwork is let down by hack scripting. (AW) **6**

<+ -> Solar encounters ETs, living on Earth. TV's *Invaders* did it first - and better. Barry Windsor-Smith continues to supply the retrospective insert which only adds to the yawn count. (PCP) **3**

Solar, Man of the Atom 6 <+++> (Valiant; Shooter & Perlin) The origin story (with art by the incomparable Windsor-Smith) continues, and proves to be fascinating. Valiant is developing a crisp house style, and is rapidly becoming a major creative force in the industry. (PHB) **8**

Usagi Yojimbo 31 (Fantagraphics; Sakai) Honour demands that Usagi must once again leave his village. Deft and heart-rending script. (PCP) **8**

X-Manowar 1 (Valiant; Shooter & Englehart & Windsor-Smith) An excellent first issue. Windsor-Smith can visualise any character or time period with ease, and he is well-suited to this comic. The main protagonist is superbly written, and the reader is swept along with a well-paced storyline. (PHB) **9**



UK TITLES

Sphinx 6 (Bold; Anthology title, editor Marceeah Massop) This publication is essential reading for anyone who's part of or interested in black history; as a reader's letter says "your magazine is the first for young people - it highlights the things they demand".

Its mixture of strips and features re-addresses the image of black people, for example how many people know that the expression "the real McCoy" derives from the work of a 19th century black American engineer who achieved 57 patents for his inventions for industry?

The strips are well-written, especially *Sojourner the Traveller* and *The Story of Malcolm X* (Floyd Hughes & Akin Akinsiku and Wayne Massop respectively). The artwork looks a little messy, and the presentation of the whole package will hopefully gain a more focused and modern feel as time goes on. But overall, it's a very timely product: it's definitely going to be on my buying list in the future. (DA) **8**

Thunderbirds 1 (Fleetway; Fennell & Bellamy) Piggy-backed on the revived tv puppet series from the Sixties, Fleetway's latest exhumation of glories past features 14 pages of classic Frank Bellamy artwork from **TV Century 21**, along with cutaways and the usual merchandising for minors. A bargain for the cultists, but will today's tinies take to it? (AW) **8**

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By demand, another expanded version of our ever-popular independently viewed look at the hits, misses, prices, projects and people making comics news. Reported by the ever mysterious team of investigative diggers and delvers known to the world only as ITMA.

Spider-Man on the Big Screen

THERE SEEMS to have been an air of disbelief over Jim (**Aliens, Terminator**) Cameron's surprise desire to make a mega-budget live action Spider-Man movie.

This disbelief has come from several quarters. The legion of fans of Cameron's hard-edged science fiction thrillers are having difficulty envisaging his handling of a wise-cracking New York super-hero, while those who admired his continuing tough female lead approach have been expressing doubts over a story where the lead female is a glamorous model cum tv soap opera actress. Tim Burton wisely left Robin out of his first **Batman** movie, let's hope Cameron does the same with Mary Jane.

Michael Biehn, who played a lead male in Cameron's **Aliens, Terminator** and **Abyss** seems set to become the screen Spider-Man, which rules out any chance of the story being set during Peter Parker's classic high school wimp days. With Cameron said to feel uneasy about the colourful red and blue costume, the chances are good that licensees and public alike will be confused when the black costume reappears.

"The Man" No More

Marvel's publisher, Stan Lee, totally disproved the old adage "All publicity is good publicity" in his recent UK promo tour. Sadly, the man who used to be a master of hype, promotion and journalist manipulation disappointed many in his few and far between media spots last month.

On tv, radio and Marvel corporate video, Stan fondly admits his long-time desire to see Spider-Man as a live-action wall-crawler. The mid-1970s Nicholas Hammond fiascos, released by Columbia as feature films in the UK, have been conveniently forgotten.

But, forgivable as that may be, Stan dropped a giant clanger on BBC Radio 4's Saturday review *Loose Ends* (23/11/91). When asked about British comics, he stated his favourite English title was **The Watchmen** (actually published over five years ago by his old New York "Brand Echh" rivals, DC) and that he didn't really know any others.

... Which might explain why DC won all the top **2000AD** creators!

Tomorrow Never Came

Sticking with Stan, does anyone remember his various "Stan's Soapbox" mentions to **Marvel's Tomorrow Chronicles**? Across the full range of Marvels, his editorial column plugged the Lee & Byrne graphic novel to his hyperbolic limit for no less than five months. This was to be a team-up of industry giants as Stan Lee and John Byrne presented future versions of much of the Marvel universe. What happened?

Last month Dark Horse published John Byrne's incredibly expensive graphic novel **2112** (£6.95) which seemed to be Marvel's **Tomorrow Chronicles** -- without their recognisable heroes and without Stan's script!

Of course, this could be a coincidence, but wasn't Marvel to follow their futuristic one-shot with a series? Strangely enough, Byrne's **2112** leads into a series starring mutant heroes, **The NeXt Men**.

Wanted: a Guide guide

WITH the public rise in awareness of American comics as good investment items, the States has seen a competitive proliferation in comic value guides.

While hard-working innovator Bob Overstreet has celebrated over twenty one years of his annual **Overstreet Comic Book Price Guide** and its more recent companion, **The Overstreet Update** (published bi-monthly), he's come in for some serious competition lately.

Comic Values Monthly has been in production for over five years, with its more frequent updating for speculators, while the six month old but more reader-friendly mass-market monthly **Wizard** magazine also includes a section presenting comic values each issue.

Comics Buyer's Guide, the US comics answer to **The Exchange & Mart**, has also been producing its own quarterly price guide for the last two years.

That's four frequent guides to help both collectors and traders revalue their comics assets. In theory. The reality is nightmare-ish.

While you'd expect them to disagree over hot new titles which can double their value in weeks, older books should come out similar. No chance.

Take a silver age icon, **The Amazing Spider-Man Annual #1**. A 1964 title, representing the origin of Spider-Man and introducing the oft-reused super-villain team, The Sinister Six.

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Taking the near mint value, Overstreet's Official 1991 US Guide (published 8 months ago) listed it at $170.

Duncan McAlpine's Official 1991 UK Guide (also eight months old) valued it at £80 (and scarce). For comparison, that's around $135 US.

The **Overstreet Update #19** (November-December 1991) has it retaining the annual US Guide $170 value of eight months ago.

But how do the contenders value it? **Comic Values Monthly 62** (September 1991) and **Comic Buyer's Guide Price Guide** (October-December 1991) agree on $250, while **Wizard 4** (December 1991) values it at $275.

With most UK traders using **Overstreet Update** for current values and most fans finding **Wizard** more accessible through shops, big arguments could follow for anyone wanting to trade in their nest eggs.

UK Price Guide compiler Duncan McAlpine commented, "Just as one should shop around for comics and compare prices, it's now reached the stage where people also have to shop around for guides, contrasting their comic values.

"But I don't think there's anything wrong with having four different American guides, because it just goes to show that there are no fixed prices for comics."

"Personally, I believe that the Overstreet guide is the most comprehensively researched, being created by reflecting average sales prices from market reports across North America and even the UK. How the others reach their prices, I can't imagine." he concluded.

Maybe we've reached the confusing stage where someone needs to produce an average value guide based on an average of *existing* guide values!

Supply and Demand

For your consideration: values of old comics are assessed by a combination of scarcity and demand. Hence an experimental title from a (then) small publisher, like Marvel's **Amazing Spider-Man 1**, is both scarce and in demand. But DC was the biggest super-hero comics company of the silver age. Its print runs were massive. Books regularly sold over half a million, compared with 1980s (direct sale) titles which often struggled to reach 50,000 print runs.

By the turn of the century, both 1980s titles and 1960s titles will have suffered the ravages of time and natural wastage. Which should then be worth more? A 1960 **Justice League of America #1** with its million+ print run, or a 1989 **Sandman #1** with less than a hundred thousand. Which will have survived in greater quantity, considering as many as 15,000 copies of **JLA #1** were imported into the UK for newsagent sales.

While **JLA #1** is an icon, setting the trend for such team titles as **Fantastic Four**, the mass audience of today has little feeling for the crude Mike Sekowsky art and basic Gardner Fox storyline. Even continuity has been blown to pieces by DC's **Crisis** plotlines.

JLA #1 basked in the glory of a massive print run based on its sensibly launched try-out in **The Brave & The Bold**. DC knew they had a winner before going to press.

Sandman was an experiment, a cold launch with unproven creators. But its popularity has soured, through trade paperbacks, stunning design, publicity and increasing quality.

The supply of **Sandman #1**, small. The demand? Huge. The opposite of **Justice League #1** to all but a handful of older collectors.

More Marvel misprints

Martin ("Misprint Master MegaBlast") of Welling wrote to us about Marvel's **Legion of Night 2** having badly trimmed pages. In many copies available through comic shops, the centre pages had slipped and were badly cropped.

We can only suggest Martin and others speak to their comic shops. A genuine printing error like this does not a valuable item make, and most shops will trade it up for a perfect copy.

Spin-Offs Off

Marvel has traditionally had an incredibly poor run of success with movie adaptations and spin-offs since their golden days of **Star Wars** and **Planet of the Apes**. Their poor luck in selecting the right creative team and the right films rose to new heights with the cancellation of **Toxic Avenger**, and the conspicuous absence of the **Terminator** continuing series from the subscription pages in most of their monthlies.

Their newest tie-ins seem set to fare no better as the creative innovators becomes media-licensed replicators. **Bill & Ted's Excellent Adventures, Kid 'N' Play** and **James Bond Junior** are poor fare from a company once leading the world for new and creative money-spinners.

Their in-house creations seem weak and uninspired. The tv or t-shirt potential of **Sleepwalker, Wonder Man** and **Darkhawk** can only be described as minimal. For an industry which once relied on licensed spin-offs to support continued publishing, Marvel is creating a glut of merely average product.

Beware Sharks!

ONE well-observed discrepancy of late concerns the number of special - embossed - deluxe - metallic editions of popular titles which, following spiralling comic shop prices, become readily available and affordable through newsagents.

Tempted by the lure of a quick guaranteed profit, one comic fan placed an advance order with his local South East London newsagent

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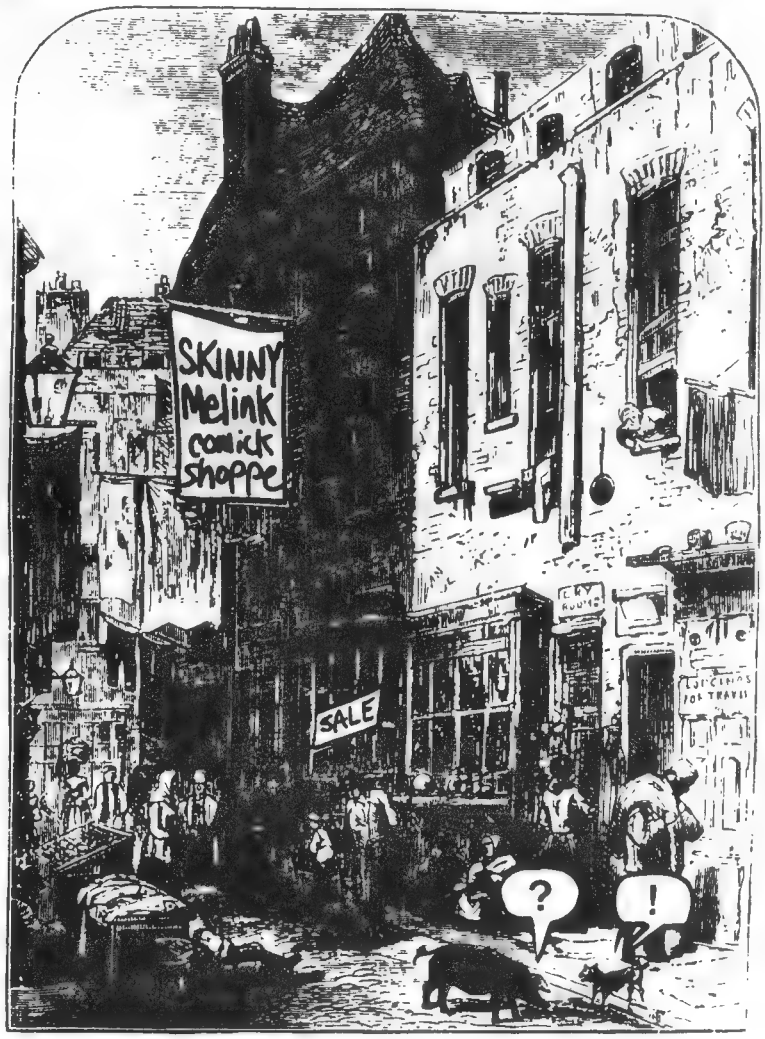

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for **Silver Surfer 50** with its silver card cover and 60p newsagent price.

Quite normal, and encouraged in the mainstream news trade. Except that this individual wanted 100 copies. Fine, the newsagent would still make his profit, so all seemed fine.

That was until the wholesaler suddenly upped the price to £5 a copy, claiming it was on sale in 'certain London comic shops' at upwards of £40.

When the customer's replacement order for 100 copies of **X-Force 1** suffered a similar fate, the would-be entrepreneur gave up the idea.

Reprieved

MUCH to the dismay of sword and sorcery fans everywhere, the imminent cancellation of Marvel's **Conan** was announced several months ago. But a resurgence of interest (spurred on by the return of original comics adapter Roy Thomas) has saved it for the foreseeable future.

Sadly, the same cannot be said for the company's Conan-esque humour title, **Groo the Wanderer**. Reports have it that Sergio Aragones' creation is to switch into a black and white magazine format and consist primarily of reprint material.

Pendragon Slain

By the time you read this, the best title Marvel UK has ever created will be no more. **The Knights of Pendragon** has been cancelled for no immediately apparent reason.

Sales charts, according to both Capital and Diamond Distributors, always featured the title's direct market orders far above the critical level.

But then, it has always been an unusual comic, with a team of characters far removed from Marvel's more traditional US 'house' style. The book's content had been nasty, violent and keenly relevant to current political and social issues.

While the art was erratic and uninviting, the scripts were invariably challenging and original.

It would be a shame if Marvel UK was confined to merely shadowing the American approach and feeding the US market. **2000AD** has never compromised itself for America, and America has yet to match the Fleetway flagship's sales in Britain.

With the company recently forced into cancelling a nine-week old reprint, **Havoc**, Marvel UK's future contrasts strongly with Fleetway, who are doubling the frequency of their successful **Judge Dredd Megazine** to a fortnightly.

With both new and reprint titles floundering, Marvel UK's final hope to be a major player appears to rest with the new anthology title promised for early 1992.

But if that doesn't capture the imagination of UK readers as well as working in America where the material will be reprinted, few would expect Marvel to invest further in its ailing UK division.

Dumpbin Treasures

It is becoming increasingly difficult to find near mint sets of many 1970s titles. In many ways a creatively bereft decade, 1970s comics suffered from all sides. Like music, they had to compete with the innovations of the previous decade. But to a much smaller audience.

With the direct sale market still years away, few of those in the know expected the industry to survive. Sales were pitifully low, as newsstand volumes shrank, and unsold claims rose.

The 1970s was the decade of alternatives, with Marvel trying everything from **Reader's Digest** format, to black and white magazine format, to oversized 'Treasury' editions.

With such low print runs, and so few successful titles, many 1970s comics are far more scarce than 'Silver Age' titles from the two decades before.

Making matters worse, the scant survivors have languished in dusty corners of comic shop stockrooms, or have become dog-eared leftovers in special offer boxes.

It's difficult to imagine that a near mint run of **Astonishing Tales 25-36** is scarce. For years no one wanted them, even at 10p each.

But now Deathlok is a hot property, so his initial appearances in those 1970s **Astonishings** are eagerly sought out.

Because of the small survival rate, with most collectors on either side of the Atlantic having dumped their sets years ago, the asking price for **Astonishing 25** (first ever Deathlok) has reached $100 in America and £40 in the UK.

Speculators: before investing, remember **Howard the Duck**. As they say in the small print, values can go down as well as up.

Stray Prices

Trade paperbacks have been reported to be suffering from poor sales. However, a spot check around UK comic shops reveals the problem may not be the product but the pricing.

On trade paperbacks, as well as comics, Marvel US prints a UK selling price. This price does not relate to the air-shipped import price, but rather the mainstream (later) newsstand price. End product: comic shop confusion.

Taking **Stray Toasters** as an example, the selling price has been seen to vary from £8.95 to £12.95. Some retailers use the printed UK price (and lose money on each sale!), others use the importer's recommended retail price, while still others apply a dollar to pound conversion.

With a unique twin-pricing system, the comic retailer continually risks underpricing his imports, so please have a little sympathy the next time Marvel prints 65p as the UK price for a $2.50 title!

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LETTERS

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Comics International Letters, PO Box 1937, London N3 2LP

D. McLintock, 74 Ralston Path, Crookston, Glasgow G52 3LP

I would have though it obvious to the compilers of your magazine's *Movers & Shakers* (a compulsive read!) why Silver Age comics are lying unsold. Indeed, I almost wrote you a couple of months back on this very subject.

The answer is quite simple. Greed. The prices of these comics have appreciably rocketed since the start of the year for no apparent reason.

I bought **Spider-Man 34** for £8 in February. By November £15 was an end-of-mart concession by the dealers. Similarly, all other Ditko **Spider-Man** issues have more than doubled in price since January, 1991.

Now I, like many other [ahem] older fans, coming back to the fold after many years absence, can *afford* to pay £15.25 for a '60s comic. Easily. But, on *principle*, I refuse to pay these inflated prices. I suspect many others do also.

Dealers have to make money, and there is no doubt that in the main the presence of dealers in the comic field is a good one, especially since 20 years ago, in my heyday, they could easily be accommodated in a single phone box. But frankly chaps, there is a limit to what the public will pay. This limit has now been exceeded in my view.

The older comic buyer is a pretty shrewd operator, and has been handling personal/family finances for a few years. So he knows what's what in terms of worth/value.

Unless dealers see sense, I can imagine picking up a few **Spider-Man** bargain at bankruptcy sales in a few months.

Bob Stock, Ilford, Essex

The comment a reader in Epsom made in your November issue about the stocking of action figures is bound to upset some comic shop owners, but I must say that I agree 100%.

Readers might think that rare comics are the most frustrating thing to look for, but the two lines that no shop seems to have at the moment are action figures and Marvel Universe binders.

This seems strange to me, as the period leading up to Christmas is the one time I would expect comic shops to be full of every kind of merchandise.

T. Hamilton's view on wrestling figures being so popular is also correct. Even the little one-man newsagent near me is stocking them, and he is very pleased with the speed they are selling.

Action figure collectors among your readers may be interested to know that a friend of mine wrote to Hornby to enquire about the availability of the latest figures and was told they have no plans to distribute the 15" *Venom* figure, and that he should contact his local toy store after next year's Toy Fair to find out which 5" figures would be on sale.

This has not pleased him as he wanted *Venom* for Christmas!

All in all, the lack of figures seems to indicate that somewhere in the chain between Toy Biz and British retail customers something is wrong.

Don't be too hard on the actual comic shops, Bob. They're finding it difficult enough to keep up with the increased product publishers are pumping out for Christmas... without peripherals and accessories. Remember, they're buying blind, sight unseen, and if the things don't sell they're stuck with them.

In a recession the fan can afford less so the retailer anticipates this. If only the publishers would produce less trade paperbacks, portfolios, graphic novels and new titles! They seem to be the only ones expanding right now.

On the toy affair, while I'm aware of certain importing restrictions to comply with the British Standards Authority, I'll leave it to anyone better qualified who would care to go into details next issue.

Philip A. Loads, 109 Benton Rd, High Heaton, Newcastle-on-Tyne

As a reader of Steve Ditko from **Spider-Man** in the 1960s, I was horrified at his characters being labelled as "fascist" in a recent **Comics International**, and your claim that fans despised **Mr. A**.

Mr. A is a magnificent and heroic character, whose civilised, clear values are both inspirational and uplifting. In fact, over many years I cannot remember meeting any comic reader who did not respond affirmatively to *The Magnificent Mr. A.*

*In a time long before Titan, Diamond or Capital Distributors, I personally acted as importer-distributor of the first **Mr. A** comic as well as Ditko's **Avenging World**, and his earlier subjective strips in Marty Greim's **Comic Crusader**. They were not strong sellers.*

*Overstreet doesn't even consider them worthy of listing in his generally exhaustive **Comic Book Price Guide**.*

They were laboriously didactic and non-commercial.

*My own Ditko fondness extends back before **Spider-Man**, through his far superior fantasy strips for Charlton and Atlas. I even reprinted Ditko's first ever comic strip ("Stretching Things") in 1974. I still love his 1950s and 1960s commercial work.*

*While you may know of none, even Ditko's biggest fan, American editor Robin Snyder (best known for his failed revival of Archie's heroes under the Red Circle imprint) acknowledges Ditko's detractors. He made the following comment "Over the years ... critics have blasted Ditko and **Mr. A** as cruel and unfeeling..." in his introduction to the 1985 **Ditko Collection** for Fantagraphics Books.*

Naturally, Snyder disagrees with the critics, but at least he acknowledges their existence.

Chris R. Tame, Director Libertarian Alliance, London WC2

Thank you for publishing my previous letter on Steve Ditko. I hope you will allow me to take issue with you once again.

Your response to my first letter seems to me to confuse the issues even further. Apart from the fact that "ultra-conservatism" is not the same as fascism, Ditko's politics are no more "ultra-conservative" than they are fascist.

Ultra-conservatives worship tradition, imposed order and the superiority of society over the individual. Again, Ditko's radical libertarian and individualistic politics are the polar opposite of ultra-conservatism.

It is also quite clear that, contrary to your assertion, Ditko has considered the alternatives to his philosophy, thought about them deeply and rejected them. As for his allegedly "lacking humanity", it would seem to me that a philosophy which defends the innocent against the guilty, the peaceful from the predatory and encourages the creative, productive and heroic potential of human beings is the very essence of humanitarianism.

You assert that fans "despised" Ditko. Quite how you have gained an omniscient knowledge of the views of all fans is beyond me. I know plenty who adore Ditko's work and especially his pioneering incorporation of the most serious moral themes into graphic story-telling.

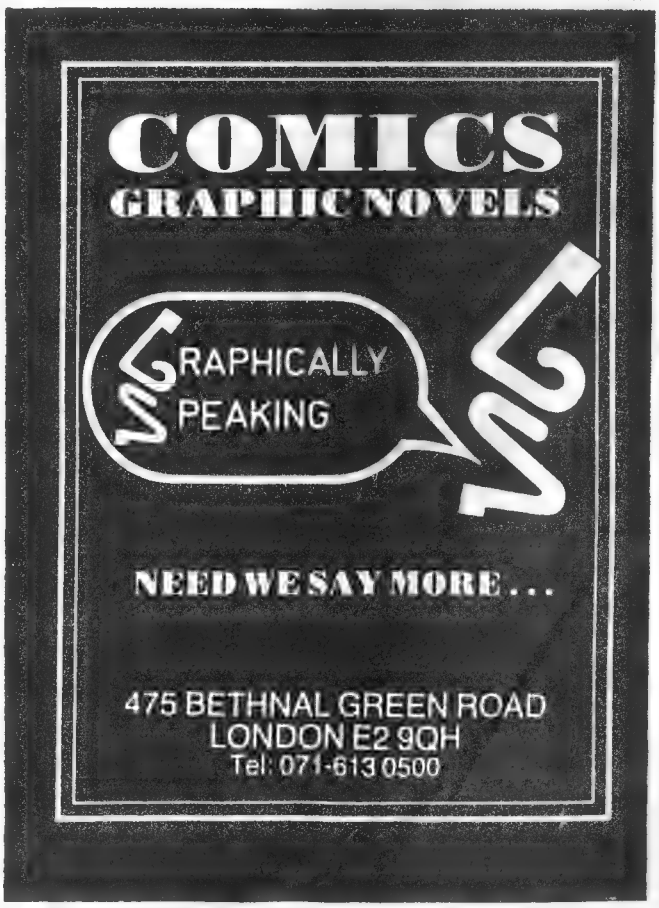
Omniscience, hardly. But my knowledge is based on an awareness of most fans tastes as a professional working in comics since 1970. I would never say "all" fans, as I obviously was unaware of your views and those, apparently, of the entire comics buying audience of Newcastle-upon-Tyne (see previous letter).

The beauty of comics as a medium to instantly communicate ideas is one of its greatest assets.

But for comic book writers and artists to use their "fame" and their publishers to influence an often naive audiences over personal beliefs is something I still have reservations about.

***Comics International** exists, in part, as a forum for discussion about the ever-growing comics medium. So far, only two out of our 12,500+ readers have commented on **Mr. A**, has no one else read it?*

Derek G. Skinn / Editor



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Private collection for sale at reasonable prices - Marvel, DC and Independents. Send large SAE for lists to: Mark Savage, 33 Brookview, Coldwaltham, Nr. Pulborough, Sussex RH20 1LU.

Lots of good comics still for sale as I continue to cut down on the size of my collection. Marvel and DC, hot titles and artists - I'm not just selling dross! Send SAE to: R. Hirst, Rushgrove Farm, Holthead, Slaithwaite, Huddersfield, W. Yorks HD7 5TY.

Over 5,000 Marvel, DC, **2000AD**, Independents and graphic novels for sale. Offers wanted. Send £2.50 for list to: M. Boulton, 22 Park Drive, Braintree, Essex CM7 7AW.

Marvel, DC and Independents - massive private collection for sale, includes many rarities/hot items and bargains. Send SAE for full list to: Pete, 3 Croft Walk, Wormley Herts. EN10 6LD.

Hologram cards from Marvel Universe Series II. **Dr Doom, Punisher, Spider-Man, FF v. Skrulls, Hulk**. £10 each plus £1 per order postage. Very rare, limited supply so please hurry! Allan Hern, 12b Bennett Rd. Charminster, Bournemouth, Dorset BH8 8QF.

Hot 100! All comics vf/nm and first prints unless otherwise stated. Multiples of all issues are available! **Action** 662 75p; **Aliens** V1 #6 £2; **Aliens** V2 #2-4 £2; **Amazing Spider-Man** 102 (vg) £4.50, 350 £1.25, 353 75p, Annual 24 £1.50, Annual 25 £1.25; **Armageddon 2001** 1 £1.50, 1 (Gold) £1.25, 1 (Silver) £1.25; **Daredevil** 292 £1.25, 293 £1, 295 £1.25, 300 £1.50; **Dark Horse Presents** 20 £2.50, 32 £3; **Deadly Foes of Spider-Man** 1 £1.25, 2-4 £1; **Doom Patrol** 31-34 £1.50, 39 £1.25, 2-4 £1; **Excalibur** 1 (fn) £1.50; **Fantastic Four** 347 (Gold) £1.25, 358 £1.75; **Ghost Rider** 15 (Gold) £1.50; **GI Joe** 60 £1; **Green Hornet** V1 #4 £2. 5-8 £1.50; **Incredible Hulk** 377 (Gold) £1.50; **Legends of the Dark Knight** 11 12 19 £1.50; **Marvel Comics Presents** 64 66-68 90 £1; **Moon Knight** 20 21 £1.25; **Nam** 52 £2, 52 (Gold) £1.25, **New Mutants** 87 (Gold) £1.25, 100 (Silver) £1.25; **New Warriors** 1 (Gold) £1.50, **Predator** V1 #3 4 £2; **Punisher War Journal** 10-13 £1.75; **Robocop** 2-5 £1; **Rock 'n' Roll** 3 10 £1; **Sandman Special** 1 £2.50; **Silver Surfer** 22 26-28 50 (Silver); **Spider-Man** 1 (Silver) £3, 2 £2.50, 3-5 £2, 6-12 14 15 £1.50, 13 16 £1.75; **Terminator: Burning Earth** 4 £2.50; **Terminator T2: Judgement Day** 2 75p; **Uncanny X-men** 275 (Gold) £2, 281 £1.75, 281 (Gold) £1; **Wolverine** 11 £2, 41 (Gold) 42 (Gold) £1.50; **X-Force** 1 (Cable card) £1.75; **X-Men** 1E £3.

To order any of the above, or to enquire about our extensive back issue stock, please telephone, write or call in on the following shops: **Grey 'n' Pink Records and Comics, 57 Brook Street, Chester CH1 3DZ; tel: 0244-311921 (ask for Steve!); Liverpool Comic Co.,** The Basement, Liverpool Palace, Slater Street, Liverpool, L1 4BT; tel: 051-708 0040 (ask for Stuart!). Postage and packing 35p first comic, 10p thereafter. Cheques payable to Stuart Stevenson. **T**

Bagged **X-Force** 1, perfect cover, Cable card £2.75 (mint); **New Mutants** all 60p - 49 50 51 54 56 57 64 66 67 68 69 71 74 75 76 81, 85 £1.95, 89 £4.95, 90 £3.95, 91 £3.95, 92 £1.60, 97 £2.95, 99 £2.90, 100 £3.25, Ann.5 £5.45; **Silver Surfer** 50 £3.50; **Powerman** 66 (2nd Sabretooth) £7.95, 78 £2.95; **Ghost Rider** 15 £3.50; **Hulk** 367 £8.95, 369 £4.95, 371 £2.50, 372 £5.95, 377 £3.75; **MCP** 72 £3.95; **Strange Tales** 150 vfn £5.95. Everything nm. Ultra-tough p&p, £1.25 per order. Contact James on: 0784 456898, daytime.

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British comics, including very early **2000AD**, Spidey, **Avengers**. Runs from issue one: **Hornet, Hotspur, Warlord, Beezer, Dandy**, etc etc. Scarce American mags. Send SAE for lists to: G. A. Weeks, 10 Maple Drive, Brockworth, Glos.

DC comics from '60s, 70s and '80s for sale. Titles include: **Action, Adventure, Batman, Brave and Bold, DC Presents, Detective, Flash, Green Lantern, JLA, Superboy, Supergirl, Superman** (and related) and **World's Finest**. State specific wants (title and issue number). SAE: 12 Cottenham Park Rd. London SW20 ORZ. Mail order only.

Tired of sending for lists that don't live up to your expectations? Annoyed by the standard of grading? Fed up with paying too much for key and scarce comics? Seen the rest? Now try the best. Large SAE to: Chris, 118 Lorimer Avenue, Gedling, Nottingham NGH 4WA.

Paperback, Pulp and Comic Collector issues 1 - 3 available. Articles include JD, Hardboiled Crime, Doc Savage, Avenger, Garth, Andy Capp, Bloch, Fred Brown, Ron Turner art/comics, Tarzan imitators, Boardman comics and books, Badger sf/sn,

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WANTED

2000AD Progs. 1-6 9 17 19-21 23 25-29 31-33 35 38-40 43 46 49 50 53 54 56 57-59 63 66 88 98 101 108 110 113 116-120 123 124 126 127 129-134 141-145 194 613 and 618 needed to complete my collection. Send your lists and asking prices to: Mark Savage, 33 Brookview, Coldwaltham, Nr. Pulborough, Sussex RH20 1LU.

Private collector requires the following in very fine to mint grade only. **Amazing Spider-Man** 14 40 121 122 138 139 and **Spider-Man Giant Size** 4. **X-Men** 1. Original Spider-Man artwork also condsidered, along with any interesting material. I will travel if necessary and pay cash, so please price accordingly. Original **Silver Surfer** 1968 series 1-14, full set only. **Fantastic Four** 48, and **Marvel Comics Super Special** 1 and 5. Comics to be mint condition only. No dealers, please. Contact Peter on: 0860 863091.

The Frank Bellamy Appreciation Society (Hon. Chairman: Bob Monkhouse) seeks anyone sharing our admiration for his work or owning originals/rare copies. Membership free. Contact: Bill Storie, 5c Ainslie Place, Perth PH1 5DG.

Old (Sixties) **Spider-Mans, FFs, DDs, Avengers, X-Men**, etc. in any condition. Fair prices on copies. Reading copies more than welcome. Also: **New Mutants** 87 (1st Cable); **Showcase** 75 (1st Hawk & Dove); **X-Men** 94. Contact Peter Dolan at: 106 Sussex Gdns. Paddington, London W2.

Needed to complete collection - must be vf/mint: **New Mutants** 86 (will pay £3), 87 (£10), 88 (£5), 89/93 (£3); **Magnus** (Valiant) 1/2 (£1.50). Contact John Poulter, 6 Cambridge St., Otley, West Yorkshire.

Desperately needed: any Faust merchandise whatsoever (especially portfolios) and information about the "premier editions" mentioned in the editorial of **Faust** 1. Also wanted in any condition: **Grips** 1-4, **Dragon Quest** 1-3, **Fantastic Fables** 1, **Night Master** 1. Will pay excellent rate or exchange. Please write to: Mark Chivers, 4 Batchwood Drive, St. Albans, Herts. AL3 5SB.

To start a collection - all Marvel titles required. **Daredevil, FF, Avengers, Spider-Man, thor, X_men, Hulk, Punisher**, etc. Cash waiting. Contact: S. Pounder, 209 Chart House, Burreus Warf, West Ferry Rd., London E14 3TN.

Tom Puss Comics (publ. Birn Brothers), will pay £150; **Panda Comics** (Birn Brothers), £150; **Tom Puss in Rhymeland** £100; **Jack and Jill**, all colour gift books by Anette Mills, £40; Ephemera on Tom Puss and Mr. Bumble. Address: Piet Koudenburg, Cortenhoeve 14, 2411 JM Bodegraven, NL. The Netherlands. Tel: 010311726 17661.

Underground comics and papers. Single items or collections. USA, British, French. Send list to: Bob Connell, 4 Ranscombe Farm Cottages, Ranscombe Lane, Glynde, E. Sussex BN8 6RP, or tel: 0273 858263.

Lead figure of The Klegg from Judge Dredd **2000AD** series. Must be in good condition. Contact Roger Newson on: 0394 277603, after 6pm.

Amazing Spider-Man 100-135. Will pay £250. Also wanted American baseball and football cards. Send to: 18 Moresby Parks, Whitehaven, Cumbria CA28 8XB, or tel: 0946 61723, after 7pm.

Kolchak: The Night Stalker. Due to video failure, has anyone got a copy of the episode *They Have Been - They Are - They Will Be...* (BBC2 22.11.'91) on VHS. Original or good copy acceptable, I'm willing to pay for tape and postage. Can anyone help? Please write to: J. Carpenter, 164 Maltings Lane, Witham, Essex CM8 1JN.

Showcase 55 (vfn+/nm only); **Spider-Man Super Stories** 39; **X-Factor** 23 24, and **Strange Tales** 135 (nm only). Contact: Anthony, 20 Grove Rd., Hoylake, Wirral, Merseyside. L47 2DT.

Private collector seeks following comics to complete **GI Joe** collection - good prices paid for mint to nm condition. **GI Joe** Volume One, numbers 16 17 20 21 22 23 25 28 30 31 32 33 34 35 36 38 39 40 41 43 44 45 46 47 52 53 54 55 73 86 91 94 95 96 104. Also **GI Joe** Special Missions, numbers 8, 22 and 24. Please send all correspondence to: D. M. Arnold, 82a Martin Way, Morden, Surrey SM4 4AG.

Back issues of the renowned horror magazine **House of Hammer**, numbers 3 and 6. Contact D. Shaw, 16 Pear Tree Rd., Shiregreen, Sheffield, Yorks. S5 0RT.

Thriller Picture Library, willing to pay 100% - 200% of Guide price for the issues I need. Also the first **Overstreet Price Guide**, willing to pay £75-150, dependent on condition. Contact Ken on: 081-771 8756.

Fantastic Four 66 67; **Hulk** 176-178; **Marvel Feature** 1-3 (1st series); **Marvel Super-Heroes** 12 13 15 17-20; **Thor** 165 166. (All nm and cents.) Will pay excellent prices. Contact: Roger Li, 5 Bramber, Cromer St., London WC1, tel: 071-278 6057.

EXCHANGE

Exchange your progresive LPs from the Seventies to the Nineties, for my comics. Send a list of your LPs (stating condition and label, etc.). For my massive list of US comics, contact: Pete, 3 Croft Walk, Wormley, Herts. EN10 6LD.

Will exchange **Punisher 1-7**, all mint for either (in fine or above): **Silver Surfer** (1st series) #1 or **X-Men** 94 or **Hulk 102 + Thor 126**, or **X-Men 11, 23, 45, 101**. Alternatively, may take a mix of above. J. Bannister, Silverlands Lodge, Silverlands Avenue, Oldbury, Warley, West Midlands B68 8EQ.

My **New Mutants** 86 vfn, **Captain America** 332, 333nm, **Punisher** 5vfn, 6 7 8nm, for your **Iron Fist** 15 vfn/nm, and **Web of Spider-Man** 1-10nm, **Amazing Spider-Man** 317vfn, **Classic X-Men** 1nm, for your **Iron Man** 55 vfn/nm. Now is this a good deal, or what? Offers to: A. Carline, 36 Kingslea Rd., Withington, Manchester M20 9UA.

Will exchange **Batman** 433-445, or **Camelot 3000** 1 2 4 5 for **Married With Children** Volume 1, any issues, and Volume 2, issues 1-3. Contact J. Devlin, 31 Hayston St., Possilpark, Glasgow G22 6JT.

Will exchange **X-Factor** 40 63-67; **X-Men** 83 vg 248m 267-270m **Captain America** 172fn 174fn 175fn (all X-Men) **Amazing Spider-man** 62 vfn/nm, Annual 23 (Liefeld); **New Mutants** Annual 5; **Tales of Suspense** 61 vg; **Tales to Astonish** ('60s) 63 vg; **Nova** 1 vfn, for either **Iron Man** 55 vfn, **Hulk** 102 fn/vfn. Contact: Laird Poland, 16 Mortimer Terrace, London NW5 1LH, tel: 071 482 0428.

Will exchange: **Demon** (1990 series) 1-3, **Green Arrow** (1988) 1 2 **Secret Origins Special** 1, **Shade, Changing Man** (1990) 1-3, **Akira** 1 2, **Hellraiser** 1, for anything with Silver Surfer. Contact: Chris Askham, 35 Sutton Lane, Granby, Nottingham NG13 9PY.

I want: Early **Spider-Mans, DDs, Ghost Rider, X**-titles and many more. I have thousands of collectable comics including: **Spider-Man, Astonishing Tales** (#25!), **Daredevil, Guardians of the Galaxy** (#1!), **New Mutants** and other Liefeld work, **X**-titles and more. Send a list of what you have and/or a wants list (both optional), along with a SAE to: F. J. Costa, 13 Heathgate, London NW11 7AR, or tel: 081-458 4780.

Wanted: **New Mutants** 87, will exchange for the following: **New Mutants** 92 95 96 99 and nm **Catwoman** 1-4. Must be near-mint! Contact: Steve, 270 Paisley Rd. West, Ibrox, Glasgow G51 1BJ.

I have the following LEM titles: **Shockwaves** 1-4 (with Black Orchid), **Heroes** 1-8, **DC Action** 1-6 (with early Animal Man stories) and **Superman with the Justice League** 1-47 (missing 30). Will exchange the lot for **JLI** 1-30, Annuals 1 and 2, and Special 1. Contact Bill on: 0738 23545.

Will exchange 1970s DCs and Warrens for the following: **Adventure** pre-1961; **Wizard** pre-1963; **Rover** pre-1973; **Hotspur** pre-1959. Contact: Shepherd, 1 Forge Close, Bempton, Bridlington, YO15 1LX.

I will exchange: **Captain America** 241f-vf, **Hulk** 372nm, 377nm, **Thor** 411nm, 412nm for **Green Lantern** 59vf, **Silver Surfer** 50nm, plus **Omega Men** 5vf (2nd Lobo), 37vf (Lobo solo), for **New Mutants** 86vf+nm, also **Amazing Spider-Man** Annual 15f+vf for **Silver Surfer** 1 or 34nm. I also want: **JLI** 3, **Web of Spider-Man** 1, **Trek** (DC 1st) 2 3 4 6-10 12-19 21-23, **Ghost Rider** (2nd) 2-10. My exchanges include **Thor** 411 412, **DD** 183 184 and 2000 others. Contact Matt Daligan, 13 Skipton St., Harrogate, N. Yorks HG1 5JF, tel: 0423 524575 Wed.- Fri. 6-8pm.

Maximum 50 words on all free ads and only one per issue please!

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EVENTS GUIDE

As an at-a-glance guide for readers, this listing gives the dates and locations of all forthcoming events advertised this issue. A free service for advertisers, the bracketed number at the end of each entry denotes the advertising page this issue where further details appear.

DECEMBER

Dec **BRISTOL:** Strip Search 2 (excl Dec 24 - Jan 1), Watershed Media Centre, Bristol (p 17)

14/12 **MANCHESTER**: Comic Mart, Piccadilly Plaza Exhibition Hall, York Street (p 57)

14/12 **NOTTINGHAM:** Comic Mart, The Broadway, Broad Street, Nottingham (p 55)

JANUARY 1992

2-12/1 **BRISTOL:** Strip Search 2, Watershed Media Centre (p 17)

4/1 **LIVERPOOL:** Comic Mart, Bluecoat Chambers Concert Hall School Lane, Liverpool (p 43)

5/1 **LONDON:** Comicbook Marketplace, Camden Centre, Bidborough Street, London WC1 (p 63)

18/1 **MANCHESTER:** Comic Mart, Parkers Hotel, Corporation Street, Manchester (p 55)

18/1 **LONDON:** Comic Fair, Central Hall, Parker Street, Westminster, London. (p 24)

25/1 **LEEDS:** Comic Mart, Leeds Polytechnic, Brunswick Building, Merrion Way, Leeds (p 55)

FEBRUARY

1/2 **LONDON:** Comic Mart, T.U.C. Congress Centre, 23-28 Great Russell Street, London WC1 (p 23)

8/2 **BIRMINGHAM**: Comic Mart, Library Exhibition Hall, Paradise Street, Birmingham. (p 55)

22/2 **MANCHESTER**: Comic Mart with special guests, Piccadilly Plaza Exhibition Hall, York Street, Manchester (p 57)

23/2 **LIVERPOOL:** Comic Mart & Film Fair, Crest Hotel, Lord Nelson Street, Liverpool (p 55)

29/2 **LEEDS:** Comic Mart, Leeds Polytechnic, Brunswick Building, Merrion Way, Leeds (p 55)

29/2 **LONDON:** Comic Book Convention (2 days with guests), Alexandra Palace, Wood Green, London (p 9)

MARCH

7/3 **SHEFFIELD:** Comic Mart & Film Fair, Main Hall, Sheffield Polytechnic, Howard Street (p 55)

8/3 **LONDON:** Comicbook Marketplace, Camden Centre, Bidborough Street, London WC1 (p 63)

14/3 **NEWCASTLE:** Comic Mart, Blackfriars Hall, New Bridge Street, Newcastle (p 55)

14/3 **GLASGOW:** 2-day Comic Art Convention (with guests), City Hall, Candleriggs, Glasgow 1 (p 53)

21/3 **MANCHESTER:** Comic Mart, Parkers Hotel, Corporation Street, Manchester (p 55)

21/3 **LONDON:** Comic Fair, Central Hall, Parker Street, Westminster, London. (p 24)

28/3 **NOTTINGHAM:** Comic Mart, The Broadway, Broad Street, Nottingham (p 55)

29/3 **LONDON:** Comicbook Marketplace Special Edition, Royal National Hotel, Bedford Way, WC1 (p 60)

APRIL

4/4 **LONDON:** Comic Mart, T.U.C. Congress Centre, 23-28 Great Russell Street, London WC1 (p 23)

11/4 **LEEDS:** Comic Mart, Leeds Polytechnic, Brunswick Building, Merrion Way, Leeds (p 55)

25/4 **BIRMINGHAM**: Comic Mart, Library Exhibition Hall, Paradise Street, Birmingham. (p 55)

25/4 **LONDON:** Comic Fair, Central Hall, Parker Street, Westminster, London. (p 24)

26/4 **LIVERPOOL:** Comic Mart & Film Fair, Crest Hotel, Lord Nelson Street, Liverpool (p 55)

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2/5 **SHEFFIELD:** Comic Mart & Film Fair, Main Hall, Sheffield Polytechnic, Howard Street (p 55)

8/5 **LONDON:** Comicbook Marketplace, Camden Centre, Bidborough Street, London WC1 (p 63)

23/5 **MANCHESTER:** Comic Mart, Parkers Hotel, Corporation Street, Manchester (p 55)

30/5 **BIRMINGHAM**: Comic Mart, Library Exhibition Hall, Paradise Street, Birmingham (p 55)

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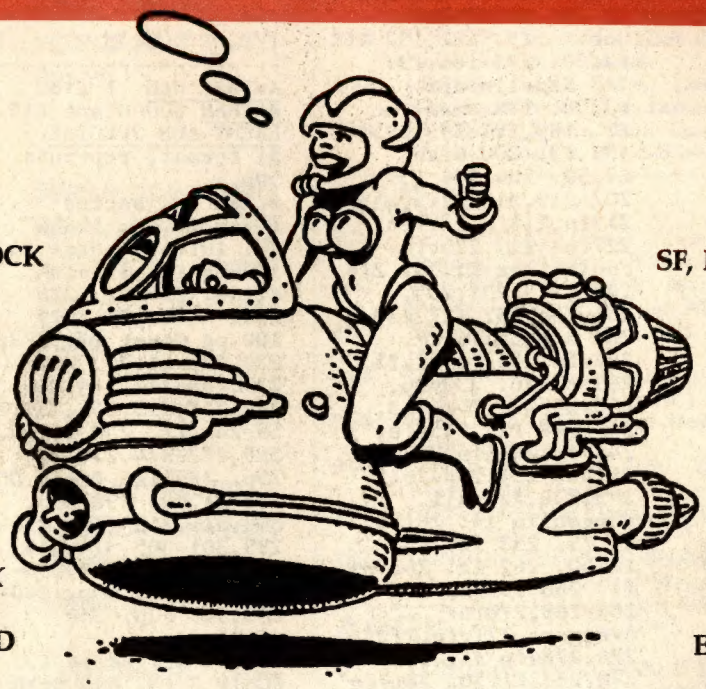

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